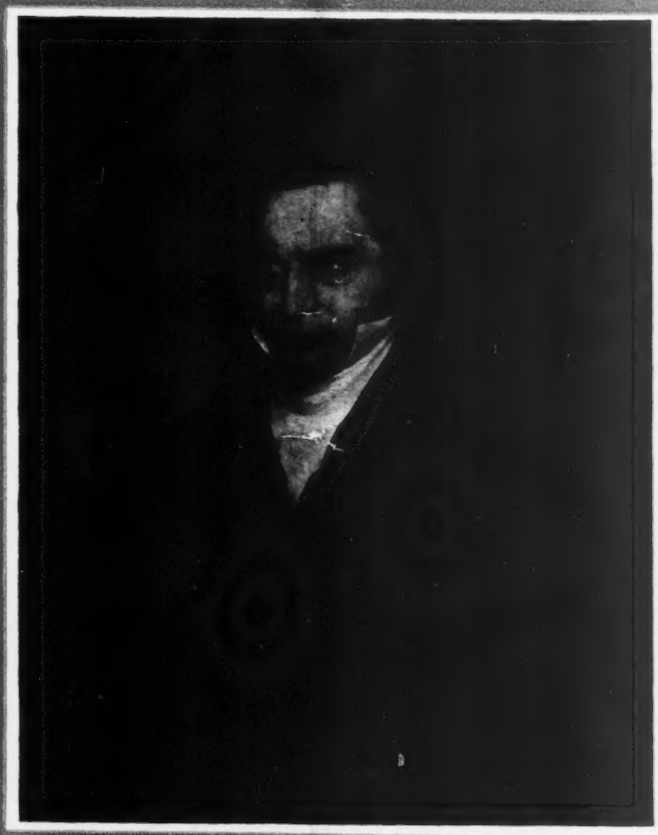


JAN 18 1942

THE
Art Digest



William Cullen Bryant by S. F. B. Morse See Page 5

January 13, 1942 25 Cents

THE NEWS AND OPINION OF THE ART WORLD



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Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. His ideas are not necessarily those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

It Happened Last Year

IN THE WORLD OF ART the year 1941 was one of tense waiting, almost a stop-gap period of indecision that ended momentarily at Pearl Harbor. From sitting nervously on the sidelines, America stepped confidently up to the plate with firmly united purpose, dominated by a feeling of relief that the long interlude of waiting was now over. It was similar to the feeling of a prize-fighter as he awaits the first-round bell, and this mental condition colored most all art activity during 1941.

Exhibitions were held, reputations went up or down, museums and collectors backed their opinions with coin of the realm, prizes were awarded and obituaries written. But somehow the old spark just wasn't there—eyes were too much on the headlines. No definite trends in artistic thought materialized, except a further gain in maturity of the native school as it took in its stride the contributions of noted European refugees. Controversy was feeble, except for the unwarranted blast Tom Benton turned loose on the museum directors, accusing the museums of cultivating delicate flowers, especially pansies. Benton forgot that by popular demand our museum directors have transplanted the hair of their beards to their chests. Net result: Benton stepped out as instructor at the Kansas City Art Institute; Fletcher Martin stepped in; museum directors continued to lead healthy, normal lives.

By all odds the most notable art event of the year was the opening of the new National Gallery in Washington. Through the generosity of Andrew W. Mellon, the United States at last obtained its long-needed "Louvre," a beautiful Neo-Classic building containing as a nucleus the great Mellon collection and the not so great Kress collection. The wisdom of Mr. Mellon in not identifying his name with the gallery bore immediate fruit with the gift of the famous Widener collection, the loan of 25 choice French paintings—weak spot in the National collections—by Mr. and Mrs. Chester Dale, and the gift of a notable Daumier by Duncan Phillips. We can expect the National Gallery to expand rapidly, but we will have to wait for peace for an equivalent of France's Luxembourg.

Out in the beautiful California coastal city of Santa Barbara another art museum came into being, opening its doors on June 5 with an exhibition of American art carefully selected by Director Donald J. Bear. Terre Haute, Indiana, saw the beginnings of still another cultural institution, the Swope Art Gallery, under the direction of John Rogers Cox.

America's art debt to our wealthy, public-spirited citizens continued to mount last year. The famous painting collection of Lawyer John G. Johnson was installed in the Philadelphia Museum; Banker Albert H. Wiggin gave his \$2,000,000 print collection to the Boston Public Library; Steelman Ralph H. Norton of Chicago gave West Palm Beach an art gallery and school plus \$225,000; Dr. Preston Pope Satterwhite presented his Gothic and French 18th century collection to Louisville; Dr. Christian Brinton, buyer of Russian art since 1899, gave his collection to the Philadelphia Museum; Maxim Karolik's specialized collection of 350 pieces of Colonial American art and craftwork went into the Boston Museum.

The nation's museums, as if sensing their duty to take up

the slack of private patronage, were unusually active in the art mart—that is, excepting the Metropolitan. Although our greatest museum did buy several items during National Art Week, it kept the purse strings tight around the Hearn Fund, effectively blocking that source of revenue for the living artist. Many suspect that the powers-that-be were angered by adverse criticism of the 1940 Hearn purchases.

Three other New York museums—Brooklyn, the Whitney and the Modern—did yeoman service, buying, on the whole, wisely and extremely well. Out of town, the Phillips Memorial Gallery, Chicago Art Institute, Addison Gallery, Swope Art Gallery, Nebraska Art Association, City Art Museum of St. Louis, Friends of Art of Kansas City, Corcoran Gallery, San Diego Academy, Norton Art Gallery, Pennsylvania Academy, Newark Museum and Albright Art Gallery led in supporting contemporary art.

In the Old Master field, perhaps the most important acquisition was the Boston Museum buying the significant Rubens canvas, *Head of Cyrus Brought to Queen Tomyris*. Other notable acquisitions: Courbet's *Les Demoiselles de Village* and Degas' *James Tissot*, by the Metropolitan; Raeburn's *Portrait of Mrs. Andrew Hay*, by the Joslyn Memorial; Van Cleve's *St. Hieronymus*, by the Hackley Art Gallery; Velasquez' *Infanta Margareta*, by San Diego; Vigee-Lebrun's portrait of her brother, by City Art Museum of St. Louis.

America's own old masters enjoyed considerable activity. Eakins' *Starting Out After Rail* was acquired by Wichita; Audubon's *Fox and Goose*, by Youngstown; Copley's portrait of Mrs. Nathaniel Allen, by Minneapolis; and a pair of Stuart portraits by Santa Barbara. Rochester started its native old master collection with a Catlin, an Eakins and a Blythe.

The big national shows, as usual, held the center of the exhibition stage. Carnegie Institute, in lieu of its famous International, searched for "New Directions in American Painting" among the younger artists and turned up little that was new. The Corcoran Biennial, an excellent show, gave its opulent prizes to unimportant pictures and revealed a slight trend toward spiritual-motivated subjects and away from political cartoons in paint. The National Academy annual, although again studded with studio nudes and weak genres, revealed a more experimental interest in color—weakest factor for 300 years in American painting.

The Whitney Museum demonstrated that "Artists Under Forty" are no better than those over forty. The Sculptors Guild, progressive in its taste and wise in its leadership, staged a most successful outdoor sculpture show in Greenwich Village. The venerable Pennsylvania Academy once again held an exciting annual, but clearly pointed up another serious problem confronting the American artist—his inability to integrate man into environment without making him appear like a self-conscious gnat in the landscape.

The first comprehensive exhibition of Australian art in the United States was held in Washington in the National Gallery. Its reception was appreciative and friendly, but the applause was merely polite. The Brooklyn Museum staged a trail-blazing exhibition of Coptic art; no previous important Coptic show had ever been held, here or in Europe. American Indian art was brilliantly installed at the Museum of Modern Art during the spring months.

The Walter P. Chrysler Jr. collection of modern French art provided an impressive social function at the Virginia Museum, but the exhibits themselves were sadly disappointing—not enough self-editing by a man who could easily become one of the leading figures in U. S. art patronage, a Medici of the moderns. Modern Mexican painters, selected by Dr. MacKinley Helm, formed a stimulating exhibition at the Boston Institute of Modern Art. Highlighting the exhibition

[Please turn to page 18]

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THE READERS COMMENT

Artists in Wartime

SIR: You are one of the brave voices crying in the wilderness that now, of all times, it is the duty of Americans to preserve a citadel of culture against the onslaughts of corrosive Nazism. Those who hear you sagely nod their heads in agreement, but many mutter among themselves that "art isn't very important just now—we have to think only of military things." Artists themselves are taking a gloomy view of their place in society of the immediate future.

A storm is blowing up, and it will go hard with the young and financially weak artists or art organizations who may be like undermanned vessels left among the shoals by the war-engrossed public, to shift for themselves.

—HENRY WHITE TAYLOR,
Director, Clearwater Art Museum.

Challenged by War

SIR: America is at war in a world at war. There are but two final conclusions to this war. Either the men whose spirits have died will dominate the world or the men whose spirits live will dominate the world. When the wills of men whose spirits have died are imposed upon the world, the world may as well consider itself dead. We, as artists, have in our power a means for keeping the spirits of men alive. We can speak more with a few brush strokes, speak more in infinitely smaller space, speak more eloquently and more broadly than volumes of printed words. We can speak with immeasurable clarity to the people of all nationalities, of all tongues, of all creeds. We can picture to them that for which they fight.

The artists of America must paint now as they have never before painted. They must paint eloquently, beautifully, skilfully, vigorously, all those things—the people, the lands, the ideals, the spirits—which have made our great country the shining hope of the world.

—DALE NICHOLS, Chicago.

Levin Had a Teacher

SIR: In the December 1 DIGEST I noticed an inaccuracy in reporting an exhibition by Abraham Levin at the Uptown Gallery. The article states that Mr. Levin is without "formal training." As it happens, both Mr. Levin and I had the good fortune to study with Carl Nelson at the American Peoples School at various times over a period of several years, and I feel that your reporting does Mr. Nelson and the school a grave injustice. There is no doubt in my mind that had Mr. Levin fallen into the hands of a teacher lacking Mr. Nelson's insight and integrity this individual, child-like and beautiful talent might never have come to fruition.

—FLORENCE S. BISHOP, Sterling, Va.

Ideal Traveling Companion

SIR: I like your paper very much. It gives me just what I want, keeps me in touch with New York and other shows and is always in my traveling bag on my infrequent trips to town.

—ROSE CHURCHILL, Farmington, Conn.

Like an Attractive Woman

SIR: I'm so darn busy, that I haven't much time to read your magazine. But it impresses visitors who see it lying around.

—OTTO SOGLOW, New York City.

Ed.: This letter is reprinted from the December 15 issue because my favorite printer let a slug slip and messed it up.

Helen Boswell; Business Manager, Joseph Luyber; Circulation Manager, Esther Jethro.

Entered as second class matter Oct. 15, 1930, at the post office in New York, N. Y., under the act of March 3, 1879. Subscriptions: United States, \$3.00 per year; Canada, \$3.20; Foreign,

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The Art Digest

THE Art Digest

January 15, 1942

Peyton Boswell, Jr., Editor
Joseph Luyber, Adv. Manager

Frank Caspers, Managing Editor
Helen Boswell, Associate Editor

George Burnley, Adv. Assistant
Esther Jethro, Circulation



Up the Hudson: GEORGE BELLOWES



Self Portrait: DANIEL HUNTINGTON

National Academy Moves into New Home with Show of "Our Heritage"

SWING the calendar back a century and 17 years—back to 1825. John Quincy Adams is President, George Washington has been dead only 26 years.

At eight o'clock on a brisk November morning in New York (a small but thriving city boasting almost 200,000 inhabitants), two young art students, Thomas Cummings and Frederick Agate, stand outside the locked door of the American Museum, a privately-financed institution. They had come with the dawn, at six, to draw from the museum's casts during the two hours allotted to students: 6 to 8 A.M. But, as was often the case, the doors had not been unlocked for them.

William Dunlap, painter and America's first art historian, who had a studio in the building, arrived. On hearing from the students that despite the museum's agreement the doors had not been opened, he urged them to lodge a complaint. Cummings and Agate protested that a complaint would have no effect; but as they were leaving, a director of the institution approached, listened and promised to investigate.

The director, who remains anonymous in the fragmentary records of the day, first questioned Lewis Rogers, the ex-Revolutionary soldier who served as curator-janitor. "I'll open the door when it suits me," replied that crotchety individual. Col. John Trumbull, 69-year-old ex-aide-de-camp to General Washington and president of the museum, was the next official to be queried by

the director. Pontificated pompous president Trumbull: "When I commenced the study of painting, there were no casts in the country. I was obliged to do as well as I could. These young gentlemen should remember that the gentlemen [who financed the museum] have gone to great expense in importing the casts and that they have no property in them. They must remember that beggars are not to be choosers."

This cold rejection set in motion a

Self Portrait: SAMUEL F. B. MORSE



series of events that, beginning with Student Cummings' indignation, ended in the formation of the National Academy of Design, which survived the mean-mannered American Museum by decades and is today the second oldest art organization in the U. S. A. Last week, on Jan. 8, the Academy opened the doors of its swank new Fifth Avenue home, comprising two remodeled houses donated by Archer M. Huntington (Nov. 15 ART DIGEST). To celebrate the event the Academy assembled an exhibition of 322 paintings, sculptures and prints—all but 70 drawn from its own collection of 2,000 items. Titled "Our Heritage," the exhibition extends chronologically back from canvases by Jonas Lie, the Academy's most recently deceased president, to works by Samuel F. B. Morse, its first president, and one of the motivating forces behind the Academy's founding.

Morse entered the picture only a few steps from the rebuff that sent Cummings and Agate from the American Museum's door determined to fight for recognition and proper treatment of art students. Cummings went to the studio of 24-year-old Henry Inman, his friend and teacher, and with his help drew up a petition which Inman gave to Charles C. Wright, who in turn passed it on to Morse, then 34 and already a recognized portraitist.

Morse counseled against presentation of the petition. Instead, he called a meeting of artists. On Nov. 8, gathered



Landscape: GEORGE INNESS



Portrait of Ryder: J. ALDEN WEIR

in the rooms of the Historical and Philosophical Societies, which occupied quarters in the American Museum building (known as the Old Almshouse), the artists formed a "society for improvement in drawing." Asher B. Durand was chairman of the meeting, and Morse, secretary. The new organization, named the New York Drawing Association, elected Morse president. Members, sharing expenses, met three evenings a week for drawing, using the quarters of the Historical and Philosophical Societies. But two incidents led to the early disruption of this arrangement.

The first occurred when the American Museum, whose casts the Association used, proposed that the young artists buy shares in the Museum and in turn gain representation on that institution's board of governors. The students bought the required number of shares, but the Museum, true to its colors, refused to grant them official representation.

Then in December President Trumbull entered one of the Association's drawing classes and presented for the students' signatures a matriculation form that would have made them subject to the Museum. In the light of the group's previous short changing at the hands of Trumbull's museum, this act was intolerable, and Morse, early in January, 1826, proposed a plan for the founding of another, more independent, organization.

His plan was adopted on Jan. 15, and the National Academy of Design came into being with 15 members: Thomas Cummings, M. I. Danforth, William Dunlap, Asher B. Durand, John Frazee, Charles C. Ingham, Henry Inman, G. Marsiglia, Peter Maverick, Samuel F. B. Morse, Edward C. Potter, Hugh Reinagle, Ithiel Town, W. G. Wall and Charles C. Wright. Elected first president was Morse.

Three days later the group held an organization meeting to determine the various categories of membership (painters, sculptors, architects and engravers), to establish a school and to elect 15 additional members: Frederick S. Agate, Alexander Anderson, James Coyle, Thomas Cole, John Evers, Wil-

liam Jewett, William Main, J. Parisen, John Paradise, Rembrandt Peale, Nathaniel Rogers, Martin E. Thompson, Samuel L. Waldo, John Vanderlyn and D. W. Wilson.

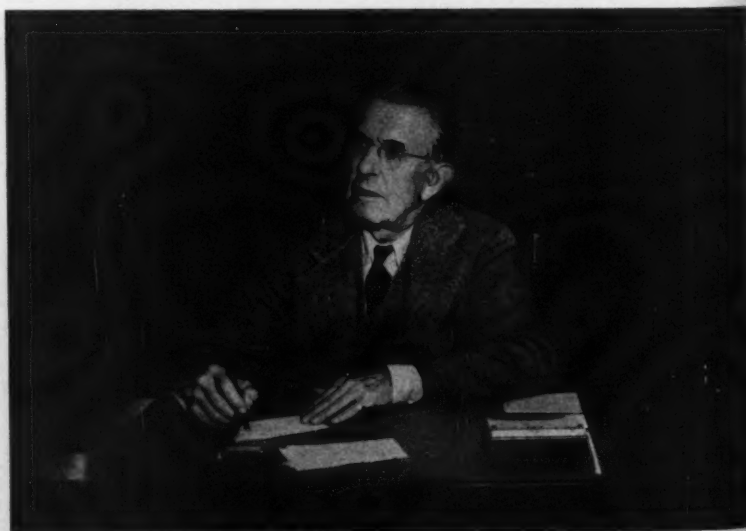
Dr. Frederick Gore King was made the Academy school's first lecturer on anatomy, and Charles B. Shaw, its first lecturer on perspective. William Cullen Bryant, poet and editor of the *New York Post*, lectured on mythology.

Of this 1826 Academy, the 1942 Academy states: "The National Academy appeared at the very time that cultural forces first began to find expression in the new country which, until the 1820s, had been largely in the throes of the post-Revolutionary struggle for nationhood. Although called the National Academy of the Arts of Design, it embraced other cultural pursuits through its amateur membership in which were included William Cullen Bryant, Washington Irving, James Fenimore Cooper, Fitz-Greene Halleck, Philip Hone, Henry James, William Emerson, James Jay Mapes, Luman Reed, Jonathan Sturges, and other writers, scientists, theologians, educators and art patrons."

The Academy's first exhibition opened May 13, 1826, in a large (25' x 50') room of a private dwelling at the southwest corner of Broadway and Read Street. Hours were from 9 A.M. to 10 P.M.—the first exhibition in New York to remain open evenings. The show's 170 oils, watercolors and drawings attracted a fair number of customers at 25c a head, and by the time of the exhibition's close, July 1, the enterprise had proved itself an artistic success by losing \$163. The 1827 annual, held in the Arcade Baths on Chambers Street, made a small profit.

On April 5, 1828, the Academy received its charter as an incorporated body, and in 1850 acquired its first property, the Brower Stables, located at the uptown terminus of the Broadway horse-car line, then at No. 663. Eleven years later the Academy, moving uptown with the city, bought property at 23rd Street and Fourth Avenue, and there, in 1863 began construction of an ornate building which was fondly thought of by many members as a replica of the Doges' Palace in Venice. The building was completed in time for the

Hobart Nichols, President of the National Academy



The Art Digest

Academy to move in and hold its 1865 annual in its mock-Venetian galleries. This architectural cliché remained in the Academy's possession until its sale in 1898. It was not demolished until after the organization's 1899 annual. The wreckers were careful in dismantling the ornamental gimcracks, which later were used in building the Church of Our Lady of Lourdes on West 142nd Street.

In 1900 the Academy held its annual in the large galleries of the Fine Arts Building (215 West 57th Street), which, until Jan. 8, 1942, served as the institution's temporary headquarters.

Two interesting sidelights: The Academy's first woman member, one now forgotten Anne Hall, was elected in 1833, but such being the way of contemporary women, she refused to attend a meeting until Dec. 9, 1845. To this special meeting, held at the side of Henry Inman's deathbed, she was bodily escorted by two valiant academicians who were determined to complete the quorum needed to amend the constitution to provide benefits for Inman's prospective widow.

The other sidelight was the early formation of a sketch club which passed through several metamorphoses and emerged Jan. 13, 1847, as the Century Association, known more commonly as the Century Club. Members of the original sketch club, who met at various members' houses for "impromptu sketches and social intercourse," announced their meetings by inserting in the papers a cryptic signal comprising the club's initial, S. C., followed by the initials of the member at whose home the meeting was to be held. These curt messages, appearing at intervals in the public press, piqued New York's curiosity and led to much editorial quipping and conjecture. For a while they were popularly supposed to be linked with the mysterious doings of a notorious gambling house in Lumber Street.

Effectively contrasting the present Academy building with its Venetian Palace, and also pointing up advancements in exhibition techniques, are the reproductions (at right), showing one of the paneled galleries of the Academy's new Fifth Avenue home and one of the crowded rooms of the Palace. A wood engraving by William St. J. Harper, which appeared in the April 29, 1882, issue of *Harper's Weekly*, the latter reproduction depicts the exhibits jammed frame to frame, four tiers deep.

In the present show (which runs through Feb. 7) the exhibits are given space, and in several galleries, set off by paneled walls. In one of these galleries, looking out over Central Park, is a selection of canvases by the Academy's earliest members. Here are Morse's portrait of poet-editor William Cullen Bryant (see cover of this issue) and his study of Frederick Gore King (the Academy school's first instructor); John Neagle's well-known *Portrait of John Haviland* and a strong *Self-Portrait* by Henry Inman. Nearby is another historically interesting self-portrait, this time by Daniel Huntington, third president of the Academy and a collateral ancestor of Archer M. Huntington, donor of the present Academy home.

Through the exhibition are threaded



National Academy, April 29, 1882. Engraving by William St. J. Harper

names which have added lustre to the Academy's 117-year record. In landscape there are George Inness, represented by the canvas he presented to the institution in 1868 when he was elected a full member, and from a later date, *Up the Hudson* by George Bellows (loaned by the Metropolitan Museum). Among other noted painters are Eakins, Homer, Chase, Blakelock, Ryder and J. Alden Weir.

Of double interest is Weir's portrait of Ryder (reproduced) in which the painter has caught some of the mystical quality of his co-artist subject. Weir, who became an academician in 1886, was the son of an academician (Robert W. Weir, elected a member in 1829 and for 45 years instructor in drawing at West Point military academy, where he taught Whistler).

The exhibition received respectful reviews from the New York critics. One of them, Royal Cortissoz of the *Herald Tribune*, whose 50 years of service overlaps almost half of the Academy's active period, gave the show long and thoughtful study.

"The exhibition," he wrote, "is a good

one, and it serves to concentrate attention upon the traditional traits of an historic institution."

A most important traditional trait exemplified in the show, Cortissoz continued, is "single-minded devotion to the integrity of art, the basis of which is primarily sound craftsmanship. The academic idea . . . never kept a good artist down or galvanized mediocrity." Neither does it exclude diversity. To prove his point the *Herald Tribune* critic pointed to Charles L. Elliott's precisely executed *Portrait of Mrs. Mary A. Goulding*, upon which Ingres "would have looked with approval," and to Robert Henri's *Portrait of A. Stirling Calder*, in which, responding to the technical challenge of Manet, Henri "let himself go, painting with breadth and freedom, a modern of the moderns."

In the older things Cortissoz noted "dignity and serenity," and cited as "salient" exhibits: Washington Allston's *Benjamin West*, Gilbert Stuart's *Washington*, Morse's *William Cullen Bryant* and his *Frederick Gore King*, John Neagle's *John Haviland* and Daniel Hunt-

[Please turn to page 28]

View of National Academy Galleries, Jan. 8, 1941





Moonlight: RALPH A. BLAKELOCK

The Rare Beauty of Tragic Blakelock's Art

THE FRAMES on Blakelock canvases are like windows opening out on scenes that shimmer in mystic half-lights. Detail is shrouded by shadows, lustrous and rich as velvet. Against skies that gleam with an eerie light, trees are silhouetted, here massive and weighty, there outlined with the delicate tracery of lace.

This deeply pigmented, strangely sad world of Blakelock dominates, until Jan. 31, the exhibition walls of the Babcock Galleries in New York. There Director Carmine Dalesio has assembled 19 canvases, many of rare beauty, which block-out the breadth and depth of tragically lived Blakelock's career.

In each case the surface of the exhibits is richly mottled, thick in impasto and compounded of pigment almost vitreous in quality. Injected into them, by the indefinable magic of Blakelock's quaint, untutored talent, is the vibration of life. They sound deep, almost melancholy organ chords; but through their weighted tone comes a barely perceived

hint of the intimate, inner joy of the artist in exquisite attunement with nature caught in a fleeting mood.

Embodying these qualities in unusual measure are three exhibits: *Moonlight*, *The Afterglow* and *Moonlight Sonata*. In the same mood is *Morning—Indian Encampment*, one of the many works Blakelock built around the Indian life he thrilled to while on a Western trip. The scene is lighted by a creamy-toned moon that sends its rays halo-like through an iridescent sky.

Of great personal interest is *Marine—Moonlight*, which Blakelock on Feb. 27, 1877, gave to the Rev. Lewis Francis as a wedding fee. The picture is loaned to the gallery by the original owner's son, Lewis W. Francis.

The poverty that obliged Blakelock to proffer a canvas in place of a marriage fee clung to him throughout life like a malignant disease. Father of a large family, the strain of financial trials was a severe one and undoubtedly one of the factors that led to his men-

tal derangement. The artist's mind dimmed, and on Sept. 12, 1899, at the age of 52, he was confined to the institution which for 20 tragic, fallow years remained his home.

• • •

Edward Alden Jewell of the New York Times paid tribute to the Blakelock show. Director Dalesio, he wrote, "has assembled a group of paintings among which are several of the very finest quality, accompanied by interesting, or never uninteresting, minor works by one of the greatest artists America has produced. . . . By every right Blakelock deserves a niche equal in importance to the positions held by Winslow Homer, Albert P. Ryder and Thomas Eakins—in fact this writer has long contended that the famous trio formed by those men should be raised to a quartet. Blakelock has never enjoyed the full measure of appreciation that he merits."

Jewell also touched on another matter of importance in conjunction with Blakelock: "The matter of authenticity has been studied with extreme care. The number of 'fake' Blakelocks dumped into the market, through the years, has, alas, been sizeable, so that it becomes necessary to scrutinize with caution any picture to which a shadow of doubt attaches."

Lenders to the Babcock Galleries' show include the Macbeth and Milch galleries of New York, the Vose Gallery of Boston and collectors William T. Cresmer, Pascal Gatterdam, T. E. Hanley and Lewis W. Francis.

Did Carnegie Reject You?

The Carnegie Institute's big "Directions in American Painting" exhibition (Nov. 1, ART DIGEST) had as its purpose the uncovering of talent among those artists who had never before shown in a Carnegie International. But in uncovering the 302 artists whose canvases passed the Jury (Burchfield, Hopkinson, Sheets and Kenneth Hayes Miller), the show snowed under the painters of the 4,510 canvases that were rejected.

Puma, director of New York's Puma Gallery, has decided to uncover some of the talent that remained buried after the Carnegie jury had culled the submissions. Puma's medium of discovery is to be an exhibition, Feb. 2 to the 21st, made up of canvases which were turned down by Carnegie. The show will be juried by two nationally known artists who so far wish to remain anonymous. Artists whose Carnegie rejections make them eligible, will find further data in the Digest's "Where to Show" column.

Julien Levy Returns

Julien Levy, impresario of surrealist and advanced modern art, has concluded his exhibition tour to the West Coast and on Feb. 3 will reopen a gallery on New York's 57th Street. Levy's new establishment will be at No. 11 East (it was formerly at No. 15). The opening show will feature a large, privately commissioned mural, together with preparatory sketches, by the Neo-Romantic leader, Eugene Berman.

The same exhibits were shown recently at the Los Angeles Museum.

Afterglow: RALPH A. BLAKELOCK



Interpreted by Furman Finck

AMERICAN ARTISTS are proving more and more that portrait painting can be a happy combination of a good likeness and an artistic creation with the sitter's exterior qualities counter-balancing the painter's inner impressions. Furman Joseph Finck, exhibiting at the Macbeth Galleries until Jan. 24, is one who paints people the way he wants to see them. Clifford Goldsmith, upper-bracket writer, and Ezra Stone (Henry Aldrich of radio fame) are pictured together in a friendly pose, while pianist Josef Lhevinne is impressively recorded at a grand piano. Carl Carmer is seen in studious mien and the colorfully garbed James Harker strikes a theatrical stance.

Finck is one of those solid interpretative painters with good color and good ideas. Besides painting professional people, he also includes sweeping landscapes, like *Good Crops*, and realistic still lifes, such as the rectangular numbers, *Study in Texture and Crows*. When it comes to nudes, Finck prefers rounded shoulders and "Maillol" hips to a pretty face.

Finck studied at the Pennsylvania Academy under Carles and Breckenridge, received a Cresson Scholarship for study abroad in 1924, and now teaches painting at the Tyler Fine Arts College in Philadelphia.

Artists of Philadelphia

Artists of Philadelphia and vicinity are exhibiting oils and watercolors at the Woodmere Gallery, Chestnut Hill, through Feb. 1. Besides figure pieces, still lifes and landscapes, the show features a group of portraits of important local personages painted by Francis J. Quirk, Lazar Raditz, Clarence W. Snyder and Robert Susan.

Clifford Goldsmith and Ezra Stone: FURMAN JOSEPH FINCK. (At Macbeth's)



Thomas Raeburn White: FRANKLIN WATKINS

Intellectual Art of Watkins Displayed

INTELLECT and refinement have always been the keynotes of Franklin Watkins' paintings, and his present January exhibition at the Rehn Galleries, New York, proves him to be a real "thinker" with the brush. His emotion and talent have a deep reflective quality behind them, and when he paints a portrait he does it with Watkins imagination and taste.

Most of the show is given over to interpretative portraits that reveal as much of the sitter's personality as they do Watkins' inner vision. There is a fine rendition of art collector Henry McIlhenny against an unmistakable Lautrec Can-Can dancer and surrounded by art treasures. Another patron of

the arts, R. Sturgis Ingersoll, is portrayed in a studio work-shop with a wooden mannikin claiming almost as much attention as Ingersoll himself. Other significant portraits are the massive head of Boris Blai looking like a romantic jester, the white-haired Mrs. Leonard Beale with a Toulouse-Lautrec touch, and the imposing study of lawyer Thomas Raeburn White in a characteristic pose holding the morning paper.

Franklin Watkins, unlike many of his contemporaries, can paint men, women and children with equal understanding and competence. A note of childhood fantasy steals in and out of the show and angel wings often brush fleetingly by in such compositions as *Handel's Messiah* and the childhood Christmas scene in *The Misses M. & M. deS.*, anonymously loaned. A sympathetic comment on adolescence at its candid best is the study of Miss Rosemary Thompson doing her piano lessons.

Borie for Philadelphia

The Pennsylvania Academy has acquired a canvas, *The Picture Book*, by the late Adolphe Borie. This work is among those comprising the retrospective Borie exhibition on view at the Corcoran Gallery in Washington. Borie was a native of Philadelphia, where he was prominent both as artist and teacher and where he and the noted Henry McCarter formed an exciting team.

Fredenthal Gets Commission

David Fredenthal, progressive young American artist, has been commissioned by the Federal Government to tour New England defense plants to make drawings that will be used for defense purposes. Fredenthal, who has held three fellowships from Cranbrook Academy and two from the Guggenheim Foundation, was a recent New York exhibitor at the Associated American Artists Gallery (ART DIGEST, Dec. 15).



Wheat Fields on the Plain of Arles: VINCENT VAN GOGH

Van Goghs Loaned for Red Cross Benefit

ELEVEN CANVASES by the feverishly emotional, charitable-spirited Van Gogh have been assembled by the Paul Rosenberg Gallery in New York, where they will remain on view through Jan. 31 for the benefit of the Red Cross (admission 50c). On loan from private and museum collections, the pigment-loaded canvases are serving a cause that would have won the approval of their creator, who during his youth spent several years working among the impoverished miners of Belgium.

Although the exhibits vary surprisingly in mood and technique, they were all painted during the last three years of the artist's life. Brilliant pigment, crushed to the canvas in forceful strokes, imprisons in most of them the vivid light of Arles, where Van Gogh, in the winter of 1887-88, went to paint. *Wheat Fields on the Plain of Arles* (reproduced) is suffused with light, and in spite of the fevered unrest of the swirling, mosaiced brush strokes, it adds up to a calm, quiet and infinitely peaceful work.

A similar paradoxical effect is achieved in the strikingly hued *Public Garden at Arles*, in which bristling strokes of blue, green and ochre bring a sun-flooded tree to life. It is, wrote Royal Cortissoz in the *Herald Tribune*, "akin to a Renoir in its beauty, full of light and air and color, a really inspiring impression."

In contrast is the often-reproduced *Café at Night* from the Clark Collection. Here the mood evoked is curiously in key with the tortured nature of the painting's surface. Wrote Margaret Breuning of the *Journal American*: "The emotional intensity, the almost perilous vitality of this canvas, with its sinister suggestion of lurking evil, are actually overwhelming. The vividness of such an impression is like our vision of things seen momentarily in a lightning flash. In this one canvas we realize Van Gogh's amazing mastery of dra-

matic illumination, which conveys the essential spirit and character of a scene."

A painting never before shown in New York is the *Lower Passage of the Railroad*; and two which have never been seen before in the U. S. are *Iron Bridge at Trinquetaille* and *The 14th of July*, the latter a gay village scene painted at Auvers in July, 1890, just 13 days before Van Gogh shot himself. More familiar to the American public are the vivid *Portrait of Dr. Gachet*, painted in June, 1890; *Landscape at Saint-Remy*, shown at the New York World's Fair, and *Effet de Pluie*, which was included in the Modern Museum's Van Gogh show. Another major work is *L'Arlesienne*, very similar to a second version of the same subject, owned by Sam Lewisohn and reproduced in the June 1934 *Digest*.

Clarence Gagnon of Canada

Clarence A. Gagnon, member of the Royal Canadian Academy, died Jan. 5 in Montreal at the age of 60.

Born in Montreal, Gagnon began his art training in Canada, going later to Paris where Laurens was his teacher. He traveled through Europe and won acclaim for his etchings, but on his return to Canada it was as an impressionist painter that he was influential. Gagnon became internationally known for his snow scenes of the Laurentian Mountains, was elected an associate of the Academy in 1910, an Academician in 1921. Gagnon's prizes include a medal from the Louisiana Purchase Exposition in 1904 and an award from the Salmagundi Club of New York.

By His Own Hand

Frank Hennessey, well known in Canada for his vigorous landscapes, was found dead in Ottawa, by his own hand, just as the Royal Canadian Academy was announcing that it had elected him an Academician.

Partitions Dropped

UNDER the intriguing title "Artists of the Remote Past and Their Grandchildren," the Kelekian Galleries, New York, are staging a large display of modern American and French paintings against a background of Egyptian, Gothic and Coptic antiquities, proving there is nothing new under the sun, even in art. Interesting is the fact that in this exhibition the vivid expressionistic and pleasant impressionistic examples of modern man hold up well against so dignified an ancestral background.

Even the rosy-hued Renoir panels and the sparkling Raoul Dufy *Nude With a Seashell* take their place naturally among the austere fragments of a long past era. The more romantic canvases of Redon, Sisley, Degas and Bonnard fare well, as do the works by Matisse, Picasso and Chirico, who turned to other ages for their inspiration. Other interesting examples are Arbit Blatas' study of white-bearded Dikran Kelekian and Vlaminck's *Still Life Near Window*.

Among the Americans are few surprises. Leon Kroll has a classical *Quarry on the Cape*, David Burliuk one of his rugged Bowery scenes and Max Weber the familiar *Quartet*. Other Americans represented are Luks, Sloan, Belows, Walt Kuhn and George Constant, who includes one of his childhood fantasies called *The First Gift*.

In explaining that the only link between the modern paintings and antiquities is fundamental excellence, Robert Lebel writes in the foreword: "Art is divided nowadays into a multitude of limited categories. Each of them has its specialists and its fanatics who firmly believe that beyond their field, nothing exists but chaos, decadence or mystification. The approach to art itself is indeed difficult for those who candidly venture into a labyrinth of periods, schools, styles, theories and doctrines. They are compelled to break down a number of partitions before they see light and discover the basic unity of art. For the present show, partitions have been deliberately removed."

The First Gift: GEORGE CONSTANT





Blackout: MARGARET BRASSLER KANE



Easterly: ANN BROCKMAN

Women Artists Lose Femininity as They Round Half Century Mark

THE HALF CENTURY MARK has been reached by the National Association of Women Artists. Their 50th annual exhibition is now on view at the American Fine Arts Building, New York, where it will remain until Jan. 26. This is perhaps the largest and liveliest show the distaff side has yet held, the line of demarcation between male and female artists being not nearly as distinct as some years back when unmistakable pale blues and violets were a dead give away.

Take, for example, the following prizewinners. Each shows its individual bit of progressive, neuter gender workmanship, for instance Ann Brockman's haunting *Easterly*, winner of the Celine Baekeland Prize of \$100 for landscape painting; the whimsical *Portrait of Ericka* by E. Lust-Eising, awarded the Alger Prize of \$100 for imaginative painting; and the unusual *Behind the Scene* by Peggy Dodds, which won the Marcia Brady Tucker Prize of \$100; and the sculpture winner, Margaret Brassler Kane's *Blackout*.

Other awards: the Mary Ann Payne Prize of \$100 to Jane Diamond for *Girl Reading Newspaper*; the Edith Penman Memorial Prize of \$50 to Marion Freeman Wakeman for *The Vain Old Cat*; the DeForest Memorial Prize of \$50 for decorative painting to Dorothy Wilens for *Toilers*; the Mrs. George Barstow Prize of \$50 to Z. Vanessa Helder for *Red Earth and Spotted Cows*; the \$100 Cooper Prize to Nan Greacen for *Shells*; and the National Association Prizes of \$100 each which went to Alice Acheson for *Cherry Blossoms* and to Marie Maerz for *Old Man*. The Association \$25 black and white prize was given to *New England Churchyard* by Lesley Crawford.

Sculpture in the 50th annual is given a decent amount of room, which is not the case in many large exhibitions. Two separate arenas have been set aside, instead of having the pieces mixing and mingling with the other exhibits. The coveted Anna Hyatt Huntington prizes

were voted to Margaret Brassler Kane, whose *Blackout* won the \$250 award; second of \$150 to Minna Harkavy for *Negro Spiritual*; and the third \$100 prize to Beatrice Stone for the pig-tailed *Sue*. Other commendable sculptures are *Agriculture* by Amelia Peabody, *Rumor* by Gladys Edgerly Bates, *Barbary Baby* by Grace H. Turnbull, *Miss Lee Yachting* by Ruth Yates, *Slandang* by Rhys Caparn, *Gr'ef* by Sybil Kennedy, *Mother and Child* by Dina Melicov, *Warning* by Ilse Niswonger, *Prayer* by Doris Caesar and *Young Negro* by Jane Stewart Liggett.

In the painting section may be found such noteworthy examples as *Hills by*

Ericka: E. LUST-EISING



the Sea by Elizabeth Saltonstall, *Along the River* by Elsie Jones, *Residence at Enfield* by Alison Mason Kingsbury, *East River* by Isabelle D. Markell, *Poughkeepsie Rooftops* by Lillian Loomis, *Flowers* by Jane Dimond, *The Art Class* by Wilhemine Schmidt, a still life called *Anne* by Solveig Palmer and *Monique* by Catherine Forbes Jones.

"A half century," commented Emily Genauer in the *New York World-Telegram*, "is a venerable age for any association of rugged individuals—as artists by their very nature are—to reach. And such as do reach it are apt to turn crotchety. The current exhibition proves that that very definitely is not the case. For this is a show as lively as it is big." About the sculpture section, Miss Genauer added: "Here really is as vigorous, competent and powerful an array of work as you can find anywhere."

Male critic Edward Alden Jewell had a different opinion. He found the sculpture section "particularly dull." The show, Mr. Jewell decided in the *New York Times*, is no better than average. "Although it contains, sure enough, a lot of good, competent painting, the spark, collectively speaking, just isn't there."

Margaret Breuning of the *New York Journal American* was more favorable: "There are outstanding pieces in both mediums, but they must be looked for; the first impression is of rather conventional work of good craftsmanship, yet careful viewing reveals some fresh personal conceptions, as well as execution, in which both design and color have contributed to a harmonious unity."

Buys a Prize Winner

One of the sales at the formal opening of the annual exhibition of the National Association of Women Artists saw Jane Dimond's prize winning *Girl Reading Newspapers* go into the possession of Dr. H. Lorber of New York. Dr. Lorber plans to hang his new acquisition in his collection of paintings by Picasso, Degas, Daumier, etc.



Portrait of a Lady: ANTONIO MORO

Acquires Lady Who Might Have Been Queen

DURING the 16th century the Netherlands were wracked by internal turmoil and crushed externally by the oppressive grip of Spain. But whereas Bruegel and other contemporary artists painted the people and their hard lot, others, like Antonio Moro, aligned themselves with and put themselves in the service of their country's foreign rulers.

Moro, writes Dorothy Odenheimer in the Art Institute of Chicago's *Bulletin*, "drew the kings and queens and grandees firmly and painted them coolly, like still life. The great of the earth, the crafty Granvella, the cruel Alva, the suspicious Philip, the fanatic Mary Tudor, are epitomized by his brush; he served his country's oppressors faithfully and well.

"Moro's portraits of the Spanish nobility are notable for their austere gravity. . . . Moro painted them so that we feel the distance between us, but his insight was keen and his hand skillful: their harshness and blood lust are emphasized by the very simplicity of composition and economy of color. . . ."

The occasion for Miss Odenheimer's essay is the announcement of the Institute's acquisition of Moro's *Portrait of a Lady*, reproduced above. Formerly in the collection of the Earl of Yarborough, the Institute's new Moro was purchased in the Parke-Bernet sale of the famous J. Horace Harding Collection.

The canvas is no stranger to the In-

stitute. In 1934 it was included in that museum's "A Century of Progress Exhibition." British museums that have exhibited the work include the British Institution and the Royal Academy (London) where it was shown, respectively, in 1850 and 1903, both times as a portrait of Queen Mary I.

"Psychological tension," Miss Odenheimer continues, "is created by means of the eyes which are directed searchingly toward the right while the head follows the direction of the body. . . . This is a favorite device of Moro and noteworthy in its dramatic result, for he thus imparts an effect of action to those who quietly stand or sit in a space which is rarely defined. . . ."

"Characteristically, Moro's treatment of the figure's weight and structure is superb. This preoccupation with his favorite elements, this disdain of a clutter of accidentals, results in a masterful portrait whose sitter would command attention in any company."

Paints School Mural

This year the graduating class of Haverstraw (N.Y.) High School commissioned Florence Daly, the school's art teacher, to paint a mural of the brick industry on which the town's economic life is based. Now completed, the mural has been installed in the school as the class' graduation gift. Miss Daly completed her task with commendable skill.

Martinelli Excavated

ALTHOUGH he painted in Florence long after that birth-place of the Renaissance had lost its aesthetic leadership to other Italian cities, Giovanni Martinelli was a portraitist of no mean dimensions. He was also one of those thousands of painters that time chose to hide in obscurity.

Martinelli has recently come to light, brilliantly, through his canvas, *Judith*, which the Art Institute of Chicago has just received as a gift from Charles H. and Mary F. S. Worcester. Once in the collection of the Schaeffer Galleries in New York, the canvas, excellently preserved, bountifully lives up to the evaluations of Matteo Marangoni, one of the few art historians to mention Martinelli.

Marangoni described Martinelli as "a modest painter who is at once recognized for his solidity of form and attractive color which he applied with exquisite refinement. He was particularly adept in the representation of the elegance of the female figure and the beauty of young women, many of whom he painted with the attributes of saints or Biblical personages."

A further account of Martinelli appears in the Institute's *Bulletin* under the by-line of Frederick A. Sweet:

"Martinelli, in his fondness for representing youthful women, luxuriously dressed, and in his predilection for rich tones of blue, shows considerable similarity with the work of his slightly older contemporary, Francesco Furini, who was a pupil of Matteo Rosselli, whose style was still under the influence of Michelangelo.

"At this time Florence was no longer a leading center of artistic achievement, having taken a secondary place compared to Venice, Rome, or Naples. It is a mistake, however, to disregard altogether the importance of Florence in the 17th century merely because she was no longer preeminent. A painting of the distinction of the Martinelli *Judith* serves admirably to indicate that Florence had passed through the doldrums of eclecticism and was once more producing work comparable to that of neighboring cities."

Judith: GIOVANNI MARTINELLI



Reuter Meditates

THE HOLIDAY EXHIBITION lull on the West Coast gave Herman Reuter of the Hollywood *Citizen-News* time for rumination. Critic Reuter's meditations produced several paragraphs that might possibly kick up a fuss among artists who regard painting as a full-time profession.

For pleasure or for pain, we give you Mr. Reuter:

"I hope that 1942 shall see fewer painters leaning toward introspection and worry about aesthetic theories, and that the whole kit and kaboodle will regard painting more in its true light—essentially an amateur's activity.

"In the latter connection, Los Angeles, and for that matter the nation, could do with fewer commercial artists masquerading as easel painters.

"Which prompts me to extend congratulations to the many painters, including some really excellent ones, to whom easel painting is what it should be, a hobby, and who teach, or work in the art departments of film studios, or engage in some other paying activity for vocation.

"On the face of it, the war makes such things as painting seem trivial and futile. And yet, despite everything, aesthetic expression will continue, a boon to many a harassed and sensitive spirit. The war may bring out unsuspected genius. It may even, wonder of wonders, help to weed out the hangers-on in art, the pretenders and bunglers to whom painting and the like mean nothing more than a way to easy dollars."

Show by the Self-taught

Another book-and-exhibition tie-up has been announced for next month. On Feb. 9, when Sidney Janis' Dial Press book, *They Taught Themselves*, is published, the Harriman Gallery in New York will open an exhibition of work by 21 of the 30 artists represented in the book. Janis, for seven years a member of the Museum of Modern Art's advisory committee, examined paintings by 500 artists before selecting the 30 who are treated in his volume.

Among the artists who will be featured in the Harriman show are Morris Hirshfield, a retired cloak and suit manufacturer; William Doriani, an ex-opera singer; Patrick J. Sullivan and Patsy Santo, house painters; Lawrence Lebduska, stained-glass worker, and Anna (Grandma) Moses and Ella Southworth, housewives.

What a Difference a War Makes

The changes wrought by war are indeed widespread. This summer a controversy bumped along on the Sunday art pages of the New York *Times*. In those days of semi-peace the discussion was christened the "bombshell" controversy—an overstatement by all odds—and from it stemmed an organization called the Bombshell Group. A war-inspired postscript from the Riverside Museum, where the Group will exhibit from March 1 through the 22nd, states that "they will probably rename this group before the show opens."



Josephine: EUGENE SPEICHER

Four Arts Exhibit Choice Paintings

AFTER CAREFULLY COMBING the New York galleries, the fast growing Society of Four Arts in Palm Beach, Florida, will open its third annual display of some of the best examples of contemporary American painting on January 29. The more than 80 pictures to be placed on exhibition were selected by chairman William L. McKim, co-chairman Mrs. Benjamin Rogers along with Mrs. LeRay Berdeau, Mrs. Frederick Johnson and Mrs. Paul Moore. Part of the exhibition will be shown later at the Clearwater Art Museum, and will also appear in Miami and Sarasota.

Last year the exhibition resulted in more than 20 sales including works by Louis Bouche, Tom Benton, Doris Lee, Lebduska, Robert Brackman and Luigi Lucioni. Some of the artists appearing in this year's show are Peter Hurd, Gifford Beal, John Koch, Esther Williams,

Lamar Dodd, Clarence Carter, Ann Brockman, Louis Guglielmi, Bernard Karfiol, Edward Bruce, William Groppe, Hobson Pittman, Louis Bosa, Alexander Brook, Eugene Speicher, Edward Hopper, Morris Kantor, Henry Mattson, Aaron Bohrod, Waldo Peirce, Fletcher Martin, Gladys Rockmore Davis, Doris Rosenthal, Julien Binford, Marsden Hartley, Charles Baskerville and Robert Philipp.

The selection made by Mr. McKim and his colleagues shows an unusually catholic range of taste, incorporating paintings all the way from the strictly academic to surrealism, but with the accent always on sound craftsmanship. It didn't matter to the Four Arts so much what the artist said providing he said it well. Continues to Feb. 15.

Boston Sanity Prizes

In the first annual exhibition sponsored by the New England Branch of the Society for Sanity in Art, Alphonse Shelton took the Josephine Hancock Logan Founder's Prize of \$100 with his marine oil, *Surge*. The same canvas also won the Society's bronze medal. The Logan prize for sculpture went to *Frances*, a stone head by Mary O. Bowditch, and the \$100 Muriel Crocker watercolor prize was voted to *Snow Vista* by Harry Sutton, Jr. Honorable mentions in oil went to Aldro T. Hibbard and Marian P. Sloane; in watercolor, to Carroll Bill and Harold Lindergreen, and in sculpture, to Evelyn B. Longman.

Normandie Loses Its Art

The French liner, *Normandie*, which was taken over on Dec. 12 by the U. S. Navy, is now being converted into a naval auxiliary to be known as the *U.S.S. Lafayette*. Workmen are now busy stripping the vessel, once the most luxurious in the trans-Atlantic service, of its art: sculptured bronze doors, great glass mural panels, a huge hand-knotted Aubusson carpet, mural panels in lacquer and onyx, mosaics, wrought iron and soaring glass columns.

All items are being carefully packed and will be stored in warehouses in the New York metropolitan area until the close of the war.



Too Late for Mass: JOHN MARTIN SOCHA

Socha Makes Successful Eastern Debut

ON HIS FATHER'S fruit farm on the rim of the broad Mississippi Valley, John Martin Socha early became acquainted with the Western landscape in all its moods. In his first New York exhibition, at the Guy Mayer Gallery until Jan. 31, this young artist stresses his love of the land, the spectacular light effects and the dry emotions of its hardy people.

With the sensitivity of an artist's soul, Socha finds depth and meaning in

the Badlands of South Dakota, in the moonlight glow of a lonely hillside burial, and in a wedding scene with its toylike church and pathetic wedding party in the midst of a desolate landscape. Socha's power lies in his unusual color in deep and variable tones, his rugged sense of design and in his unmistakable feeling for his native surroundings. A new discovery in the East, Socha has all the assets needed to go far.

Eilshemius, Poverty Ridden, Laid at Rest

ALTHOUGH Eilshemius attained fame in his last years and saw his canvases, which he once could not give away, pegged around \$300 in the auction rooms, the artist died in poverty. They wouldn't take him on relief because he owned a horse, mortgaged to the hilt on New York's 57th Street. And at the end an artist famous enough to have three paintings in the Metropolitan was forced to live on the charity of his second cousin, Mrs. Helen Heerlein, who provided the coal to keep him warm and the food to feed him until the ambulance took him off to Bellevue.

The following account of Eilshemius' funeral, written for the *Digest* by Helen Shelley, contains some interesting sidelights on the end of this little man who aimed so high and who made money only for others.

"The funeral of Louis Eilshemius," writes Miss Shelley, "would have warmed and delighted the soul of the old Mahatma, who in life always hungered for the glowing words and sympathetic understanding that were his in full measure from the distinguished men and women who came to pay him a final tribute.

"Long before one o'clock the hour of the services, fellow artists, critics and collectors gathered at the Walter B. Cooke Funeral Home and solemnly

stood around in little groups. The artists lent a colorful note to the standardized funeral parlor setting. David Burliuk wore a green hunting cap, Milton Avery a black-and-white checked coat and Henry McBride, one of his familiar bright muffers. One and all they were reverent before the tiny, shrunken figure in the flower-decked coffin.

"More than 75 friends, mostly artists, attended the services, at which the Reverend Dr. Nathan A. Seagle, rector of St. Stephen's Episcopal, officiated. Eilshemius was buried as sedately as he had lived in his dusty, Victorian brown stone house on East 57th Street. Leon Dabo delivered an eulogy that would have delighted Eilshemius, who wrote so many letters of self-appreciation to the newspapers.

"Following the ceremonies, the friends gathered around Mrs. Helen Heerlein, his second cousin who had done so much to ease the misery of the last poverty-stricken year, and swapped stories about the artist. They were little, pitiful stories but they seemed to ease the sorrow of those who told them.

"Eilshemius left no close relatives. The family was represented at the service by Mrs. Heerlein, Mr. and Mrs. Henry Sibenman and Mr. and Mrs. Frank Sibenman, all second cousins. Burial was in Greenwood Cemetery."

Flannagan Ends Life

JOHN B. FLANNAGAN, New York sculptor, stopped in at the Buchholz Gallery on Dec. 31st to wish Director Curt Valentin a Happy New Year and to discuss plans for the exhibition, in March, of his sculpture. Flannagan added that his head pains, for which he had undergone four brain operations in the past two years, were growing constantly more piercing and that his coming exhibition was the only thing that kept him "from taking gas to end them."

On the night of Jan. 6, Flannagan's landlady, tracing an odor of gas to his studio, entered and found the sculptor seated next to an unfinished statue—a female figure blocked out in Ecuadorian onyx—which he had hoped to finish in time for his show. Two of the four jets of the studio gas stove were turned on. Flannagan was dead.

The sculptor was alone, having sent his wife, Margaret Flannagan, to spend the holidays with relatives in Boston.

The career that ended so tragically began when Flannagan, who was born in Fargo, N. D., on April 7, 1895, entered the school of the Minneapolis Institute of Arts, where he received his training. In 1932 he was awarded a Guggenheim Fellowship.

Flannagan was an individualist, and his stone carvings bear the imprint of complete aesthetic integrity. Forms are massive, simplified in contour and superbly integrated.

Among the museums housing Flannagan sculptures are the Whitney, the Metropolitan and the Modern in New York, Detroit's Society of Arts and Crafts, the Honolulu Academy of Arts and the Dublin Museum in Ireland. One of his monumental pieces is included among the outdoor sculpture now adorning Philadelphia's Fairmount Park.

Flannagan's planned show will go on. It will open March 17 at the Buchholz Gallery in New York.

In Memory of Eilshemius

The following letter from Stuyvesant Van Veen, New York mural painter, written in appreciation of the late Louis Eilshemius, is interesting from several angles:

"The passing of Louis Eilshemius, the 'eccentric' artist, leaves a sharp pang in the hearts of most lovers of American art. Like many great men before him, his greatest moments will be posthumous.

"The tales are now being told of the shameless filching of his creative treasure and the heartless exploitation of a man with a broken mind.

"Hundreds of artists belonging to the foremost art societies of this city are convinced that what happened to him must not happen again to other American artists. His memory, as well as his work, must be kept alive, and for that reason the Eilshemius Memorial Committee is meeting at the home of William Schacht (Eilshemius' biographer) at 106 West 69th Street, New York City, on Saturday, Jan. 17, at 3 p. m."

Mr. Van Veen then urges all those who respect Eilshemius' work to attend the meeting or signify their interest by communicating with Mrs. Schacht at the above address.

The Artist's Case

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January 15, 1942

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AS PART of its artists-in-the-war fea-
ture last issue, the Digest quoted parts
of Emily Genauer's report on a meet-
ing of artists held at the Museum of
Modern Art. The sponsoring organiza-
tion denied her claims and asked that
it be allowed to state its case.

Below is the group's statement, signed
by Katherine Schmidt, J. Scott Wil-
liams, Hugo Gellert, Robert Cronbach,
Arthur Crisp, Edgar I. Williams, Henry
Billings and Samuel Barlow.

"On December 17th, 1941, at the Mu-
seum of Modern Art, the Artists So-
cieties for National Defense held a pub-
lic meeting to announce the readiness
of American artists to serve in the
emergency. This grouping of eleven im-
portant artist organizations, and the
meeting at the Museum were not the
result of any spontaneous action grow-
ing out of the events at Pearl Harbor.
The date for the meeting at the Mu-
seum was set several weeks before the
outbreak of hostilities.

"It has been amply demonstrated that
normal, essential participation by the
artist is a necessary factor in modern
war, and the program of the Artists
Societies For National Defense has been
formulated with all awareness of its
being integrated by our government in-
to what is being done elsewhere.

"The true attitude of artists is ex-
pressed by the resolution adopted by
600 at the meeting. It reads in part:

"Whereas the artists of America have
a special contribution to make to the
war effort, as has been shown in Great
Britain, the Soviet Union and China,
where large scale programs utilizing
the artists' abilities have been in operation
for some time, creating better civil-
ian and military morale,

"Therefore, be it resolved that the
artists assembled offer the government
the full use of their talents and ask
that a centralized government agency
of simple structure which will put to
use the services of the nation's artists,
be established by the President of the
United States through executive order
or other means."

Chicago's New Critic

The art critic of the new Chicago
Sun, the Marshall Field backed rival
of the lordly *Tribune*, is Alice Bradley
Davey, who in her first three issues has
done a valuable job of presenting art
in Chicago. Miss Davey's art page is
unusual in that it is divided into two
sections. The first is addressed to the
general public, not to the aesthete; the
works praised are those the reviewer
approves on aesthetic grounds, but the
language in which they are described is
that of everyday speech. The remaining
part of the page is devoted to material
of interest to professional artists, in-
cluding letters from artists.

The object of this, writes Miss Davey,
"is to give an outlet to artists with
things to say and to provoke the pub-
lic's interest by a glimpse at the pro-
fessional life of art. It is our aim to
avoid dead, precious reviewing and in-
justice done without a chance of an appeal."

Unlike the New York *Post*, which ig-
nores art entirely, the Chicago *Sun* de-
votes a full page to the subject.



The Green Sofa: ANNE GOLDTHWAITE

Anne Goldthwaite in Friendly Exhibition

THE BEST EXHIBITION yet held by Anne
Goldthwaite is the January attraction
at the Georgette Passedoit Gallery, New
York. A seasoned painter, Miss Gold-
thwaite reveals in her paintings a rest-
ful quality, a quiet repose rather diffi-
cult to find in contemporary painting
today. Along with these soothing qual-
ities is a distinctive taste in her selec-
tion of subject matter and a simple
treatment of design, as in the luminous
Rain in the Village and the directly
painted *Water Hole*, showing a Negro
boy watering his mule.

Mules are a favorite subject of the

artist, and she imbues them with as
much poetic grace as she does a cluster
of morning glories. Pigeons and people
and wild flowers also interest Miss
Goldthwaite. On the steps of the New
York Public Library she saw a man
talking to a pigeon, and that gave her
the inspiration for the friendly canvas
called *The Visitor*. The mother and
child theme which has in the past
earned the artist national attention, still
holds an important place in the show,
best of these being *Bed-time* and *The
Green Sofa*, the latter a gentle observa-
tion without too much sentimentality.

Chicago Views Art of Purged Beckmann

MAX BECKMANN, in 1940 a German
refugee in Holland, was packing to jour-
ney to Chicago, where he had been of-
fered a teaching post at the Art Insti-
tute. Then invasion swallowed him. Still
in Holland, he is currently represented
in Chicago by 58 canvases which are
on view at the Arts Club.

The exhibits, reports *Time*, depict
"shadowy landscapes, sprawling human
figures colored with the dull sheen of
cast iron and stove polish. Weird, mys-
tical canvases, as big as murals, show
mind-wrecking concepts like birth and
death. Many, obscurely symbolic,
writhe with brilliantly colored figures,
with fish and anthropomorphic bric-a-
brac in a Freudian *Walpurg'snacht*."

Beckmann's use of figures as demon-
strated in the show is unbridled; forms
are built up with pigments varying from
soft grayed hues to intense, full throated
tones, and anatomy is distorted either
to give more pointed meaning to the
artist's message or to meet the exigen-
cies of composition. Surrounding still
life objects are defined with slashing
strokes made with brushes saturated
in black and the deeper blues and
greens. In some of the portraits on view

in Chicago Beckmann plays his color or-
gan with all stops out.

Of the artist's life *Time* said: "An
Aryan, Beckmann was unmolested by
the Nazis' first cultural purges. But
when, in 1935, Mrs. John D. Rockefel-
ler, Jr. presented a Beckmann, depict-
ing a family of grotesque, square-head-
ed Germans to Manhattan's Museum of
Modern Art, the Nazi pundits suddenly
got hopping mad.

"Wailed they: 'Does [Mrs. Rockefel-
ler] take us for such stupids [as the
painting portrays] or does she take New
Yorkers for such stupids that she hangs
this up as a little bit of Germany?' In
1937 Beckmann moved with his round-
faced, good-looking and good-cooking
wife, 'Quappi,' to Holland. Says he: 'Life
is difficult, as perhaps everyone knows
by now. It is to escape from these dif-
ficulties that I practice the pleasant
profession of a painter.'"

Bronx Artists Exhibit

Paintings by members of the Bronx
Artists' Guild will be exhibited from
Jan. 18 through the 31st at the Eighth
Street Gallery in New York.



Hills of Plymouth in September: JOHN W. BEATTY

Beatty, First Carnegie Director, in Whitney

THE QUIET and peaceful landscape reproduced above is from the brush of John Wesley Beatty, first director of the Department of Fine Arts of the Carnegie Institute in Pittsburgh and predecessor of Director Homer Saint-Gaudens. Painted in 1912 and titled *Hills of Plymouth in September*, it has just been placed in the permanent collection of the Whitney Museum. Although his official duties prevented him from devoting much of his time to painting, Beatty produced a group of landscapes that rank high among the achievements of American impressionism.

Beatty, born in 1851 and dying in 1924, studied painting at the Royal Bavarian Academy in Munich, and practiced art for several years before becoming associated with the Carnegie

Institute in 1896. He organized the Carnegie Internationals from 1896 to 1922, giving an important place to American art and securing the assistance of the leading American artists as jurors. States the Whitney announcement: "His whole career was devoted to furthering the cause of American art."

Like Saint-Gaudens (author of *The American Artist and His Times*), Beatty could use the pen effectively. He authored *The Relation of Art to Nature* (1922) and, at the time of his death, was writing memoirs of some of his artist friends. He was one of Winslow Homer's few intimates and his reminiscences of the latter will be published in the forthcoming book on Homer by Lloyd Goodrich, to be brought out by the Whitney Museum.

Modern Museum Plans Vital Exhibitions

THE MUSEUM OF MODERN ART announces the dates of a series of exhibitions that will swell New York City's art activities during 1942. At the head of the list is the show, "Americans 1942: 18 Artists from 9 States," in which 150 oils, watercolors, drawings and sculptures by artists not living in New York will be shown. Dates are Jan. 21 to March 8. Assembled by Dorothy C. Miller of the museum's staff, it is the first in a series of shows that will have for its purpose the survey of American art produced in the 1940s.

Said Monroe Wheeler, the Modern's director of exhibitions and publications: "Although the exhibition this year excludes the work of artists closely identified with New York, succeeding shows in the series will not be limited in this way. These annuals will be not merely large group exhibitions, but will give each participating artist, in effect, a small one-man show. For that reason, instead of showing the work of a considerable number of individual artists in each exhibition, we shall focus public attention on 15 or 20 artists."

The museum's Young People's Gallery

opens a show called "The Artists' New York" on Jan. 28, and on March 4 a "Children's Festival of Modern Art." On Feb. 18 the institution's photography department will institute a technical exhibition titled "Negative and Print."

The big show of the season, however, will be the Henri Rousseau exhibition which, after running from Jan. 28 to early March at the Art Institute of Chicago, will open at the Modern March 18 and remain on view through May 3. The two institutions are co-sponsoring this first comprehensive survey of the art of Rousseau. The catalogue, which will be published by the Modern Museum, will feature text written by Daniel Catton Rich, director of the Chicago Institute.

Sample Joins Associated

Paul Sample, artist-in-residence at Dartmouth College and one of the nation's leading painters, has joined the group now handled by the Associated American Artists Gallery in New York. Born in Louisville, Ky., Sample has won many top prizes and has previously shown at the Ferargil Galleries.

Bought by Whitney

THAT the Whitney Museum has been doing its share to support living American art during the past two critical years is indicated by the following list of purchases for 1940 and 1941. All these accessions are included in the present exhibition in the Whitney galleries, until January 21:

Sculpture

Jose de Creeft, *The Cloud*; Cecil Howard, *Marble Figure*; Gaston Lachaise, *Head*; Hugo Robus, *Despair*; Viktor Schreckengost, *Pilgrim's Progress*; Harry Wickey, *The Old Wrestler*; S. F. Bilotti, *Leda*; Robert Laurent, *The Flame*; Anonymous, *Wooden Eagle*.

Oil Paintings

Edmund Archer, *Howard Patterson of the Harlem Yankees*; John W. Beatty, *Hills of Plymouth in September*; David Burliuk, *Regatta*; Federico Castellon, *The Dark Figure*; Stuart Davis, *House and Street*; John De Martelly, *Ride-a-Cock Horse*; Philip Evergood, *Lily and the Sparrows and Through the Mill*; Dean Fausett, *Moonlight*; George Grosz, *Approaching Storm*; O. Louis Guglielmi, *Terror in Brooklyn*; Joseph Hirsch, *Politicians*; Earl Horte, *Gloucester Fishing Boats*; Charles Locke, *The Harbor*; Molly Luce, *Horse Power*; Anne Meyer, *Head of a Young Woman*; Felicia Meyer, *Self Portrait and Vermont Hillside*; Jerome Myers, *East Side Market*; William S. Mount, *An Axe to Grind*; Fred Papsdorf, *Freight Yard*; Horace Pippin, *The Buffalo Hunt*; Patsy Santo, *Winter Quiet*; Henry Schnakenberg, *The Palisades*; John Sloan, *The Picnic*; Eugene Speicher, *Danish Girl and Winter Rye, Yankeeetown*; Dorothy Varian, *Still Life with Duck Decoy*; Franklin C. Watkins, *The Sideboard*.

Watercolors

Charles Burchfield, *The Market at Christmas*; David Burliuk, *Fishing Off Shore and Morning Before Rain*; Charles Culver, *Red Farm in Winter*; Bernadine Custer, *Seventh Avenue and Bleeker Street and Villa Margarita*; Adolf Dehn, *Cold Day*; Otis Dozier, *Landscape*; William Eastman, *Up the Country Road*; Bernar Gussow, *At Perkins Cove and The Big House, Maine*; Frederick Hauke, *The Flower*; John Edward Heliker, *The Sound*; Kreamer Kittredge, *Tubs at Chain-O-Mines*; John Ward Lockwood, *Boat in Port*; Reginald Marsh, *Liner*; Thomas Nagai, *Five Pound Island*; Caroline Rohland, *Cotton Pickers*; Carl Ruggles, *Trumpet Flower*; Mitchell Siporin, *Earthquake*; and Anonymous, *The Old Suydam Homestead*.

Drawings

Blendon Campbell, *Blindman's Buff, Bowling on the Green, Saturday Night, and Tony*; Federico Castellon, *Rest on the Flight into Egypt*; Howard Cook, *Taxco Bay*; Andrew Dasburg, *Tulips*; Leon Kelly, *Head of a Young Man and Landscape in the Park*; Fred Papsdorf, *Barns*; Andree Ruellan, *The Vagrant*.

Prints

Kenneth Adams, *New Mexico Village Under Snow*; John Costigan, *Cutting Fodder*; Otis Dozier, *Crows in Melon Patch and Mountain Landscape*; William Gropper, *For the Record, Uprooted and The Witness*; Lewis Martin, *Chance Meeting*; Earl Horte, *The Chrysler Building*; Ira Moskowitz, *Borracho, Scene in Zimapan, and Silver Smelter in Zimapan*; John Sloan, *Nude in Armchair and Standing Nude*.

Schnabel on Critics

THE CURRENT ISSUE of *The Saturday Review of Literature* contains an article by Arthur Schnabel, titled "What's Wrong with Music Critics?" A preview of that famous musician's forthcoming book, *Music and the Line of Most Resistance*, the article contains passages applicable to visual art as well as oral art.

Critics, Pianist Schnabel reminds his readers, are people, subject to the satiations, the prejudices and the limitations that beset all human beings. They can become blasé or develop idiosyncrasies. To get a rounded picture of the art of a period, readers must not limit themselves to the writings of one critic; if they do, they see not the whole, but the part—and only one man's slant on the part.

"What then is the importance and effect of journalism on art?" queries Schnabel. "Critics can be right and can be wrong; one and the same man can sometimes be right and sometimes wrong. The history of music [read 'art'] has an abundance of amazing examples of fame gained in spite of the critics' hostility and contempt, and of failures suffered in spite of the critics' ardent support.

"One temporary effect of journalism on music is often evident. Praise to the skies by the majority of papers can promote debutante musicians to heroes. It often happens that critics, startled at first by some impressive quality of a new musical figure slowly cool off (they must not disavow themselves too rapidly) and, in the end, are permanently disappointed by the musician whom they first had crowned with laurels. A nimbus is tenacious and draws adulators. But, for a while, at least, the prematurely heralded musician remains a hero, and the hero naturally advertises only the favorable judgments, never circulates the adverse criticisms. . . . Occasionally forces stronger than the press—tradition, inertia, ladies committees, managers—succeed in keeping at the top musicians whom the press denies the qualification to be there."

The serious shortage of really top-flight work in the arts was dealt with meatily in this paragraph:

"The occupation of a critic is evidently an exacting one, as is that of the musician or that of the teacher. In any occupation requiring unusual gifts only a small number of persons have succeeded in satisfying more than a fair portion of this occupation's requirements. Only a small number succeed now and, I dare say, will succeed in the future. To satisfy all demands is clearly impossible. Complaints about this state must be directed to nature. The achievements of the outstanding few provide the standards by which the results of all the efforts made by the lesser ones are measured. Mediocrity is an extremely elevated status considering that not much is above, but very much below. The excesses of publicity and advertising have falsified the notion of 'mediocrity' to such an extent that it is now generally understood to be an almost insulting term of reproach. Though I have used it several times, I have never done so in a deprecating sense."



On the Thornburgh Battlefield: FRANK TENNEY JOHNSON

Frank Tenney Johnson Given Memorial Show

FRANK TENNEY JOHNSON, last of the artists who grew famous painting the now gone Frontier West, is brought back to the public's attention this month. On Jan. 20 the Grand Central Galleries in New York are opening an exhibition of 18 Johnson canvases, to remain on view through the 31st. In them, mountain men, trappers, Indians, cattle rustlers and horse thieves roam the old ranges again.

Included is Johnson's famous *On the Thornburgh Battlefield*, in which is depicted the desperate fight that ensued when in 1879 Major T. T. Thornburgh, with several detachments of U. S. Cavalry, was ambushed by Western Indians. The Major, along with most of his men, was killed. Only a courier, who slipped through the Indian lines at night and brought reinforcements, saved the few soldiers who were still alive after seven days of hard fighting. *Contemplation, Rough Riding Rancheros, By a Mountain Lake* and *On Lonely Bedding Grounds* are other canvases which, with men and horses, bring to literal life their titles.

The show's catalogue foreword was written by Arthur Millier, critic on that far-Western journal, the *Los Angeles Times*.

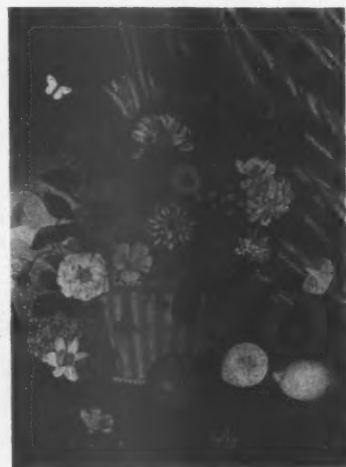
Critic Millier: "The Far West portrayed in these paintings by the late Frank Tenney Johnson, is the real thing—seen through the eyes of a pioneer boy's dream. As a barefoot kid in a cabin beside the Overland Trail in Iowa, the young Johnson saw and drew his first Texas longhorns and longingly watched the covered wagons roll by. . . . When he was fourteen the family moved to Wisconsin—a backward move. Frank ran away to Milwaukee and apprenticed himself to a panorama painter. He would learn to paint—the West.

"Johnson threw in with the Lazy Seven outfit in Colorado. He painted the stage coach that took him to the ranch. He bought a horse from a horsethief;

summers he roamed the range; winters he went East to illustrate and paint. The authenticity of type and costume in his paintings, plus his mastery of western light and air and his sound drawing, slowly gained for Johnson's paintings a high and unique place in the world's esteem.

"Remington recorded the days of deerskin jackets and Indian fighting. Russell painted the heyday of the cattle business. Johnson's gentler, mellow art celebrates the spacious beauty of the range, its white moonlight, its crimson-stained sunsets, the very twilight of the old West."

"HONEST AMERICAN"



Watercolor 18" x 24", painted by Amory L. Babcock as a wedding present for his wife, Susan: 1858.

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See My New Hat: ELSIE SHAVER

Benefit for Britain

SIXTY "Little Shavers," paintings in oil and watercolor by Elsie Shaver, have been placed on exhibition at the Wildenstein Galleries in New York for the Benefit of Bundles for Britain's 63 hospitals for bombed children in England. As attractive and naive as their subjects, these bits of childhood have an individual charm that only a sensitively sophisticated mind could retain from nostalgic memories. It's amazing how much expression Miss Shaver can get into a pair of dark, childish eyes.

Born in Arkansas, Miss Shaver has lived in New York for the past 15 years with her sister, Dorothy Shaver, first vice president of Lord & Taylor. She has been painting seriously for only one year, and had intended to postpone any public showing of her talent for several more years. However, when Bundles for Britain requested her paintings for a benefit exhibition her longtime devotion to child welfare made her accept, especially since she could thus help alleviate the war suffering of small victims in England. Felix Wildenstein, immediately he saw her work, offered his galleries, and Bryman Ridges did an unusual job of installation. One room containing pictures of special appeal for children is hung at child-eye level.

The exhibits are not all restricted to child subjects, although these seem to best express Miss Shaver's individuality. They range from the most whimsical of decorations and to realistic portraiture to exhibits of sculptured fantasies. Admission is 50 cents for adults and a packet of 25 cancelled stamps for children.

It Happened in 1941

[Continued from page 3]

schedules at the De Young Museum in San Francisco and the Metropolitan in New York was a brilliant survey of France's most fruitful century of painting, the 19th, assembled by Dr. Walter Heil and including some of the finest museum-owned treasures of France.

The Chicago Art Institute presented America's best review of Spain's immortal Goya; the centennial of Renoir's birth was observed in New York with a magnificent exhibition for the cause of the Free French; the Baltimore Museum staged a well-planned retrospective show of Mary Cassatt, famed expatriate; Jerome Myers and Emil Ganso were honored with memorial exhibitions at the Whitney Museum; Dali and Miro, surrealists, installed at the Modern Museum, supplied New York with all kinds of cocktail talk.

Despite the customary crying towels along New York's 57th Street, last year was not as black financially as painted. America's largest art auction firm, the Parke-Bernet Galleries, did a gross business of \$3,606,381 during the 1940-41 season, an increase of 54 per cent over the previous year and the highest total since legendary 1929. The Plaza Art Galleries, completing their 25th year, sold \$1,178,789 worth of art properties, with prices 20 per cent higher than the year before, due in part to cessation of shipments from Europe and the influx of many foreigners who are now refurnishing over here. Although the final returns are not yet official, National Art Week, chairmaned by intelligent businessman Thomas J. Watson, went far ahead of 1940 in sales.

Death removed many prominent artists. After 1941 the second set of numerals will be added to the plaques of such noted names as Gutzon Borglum, Emil Ganso, William Paxton, George De Forest Brush, Louis Eilshemius, William Yarrow, Samuel Murray, Maurice Braun, William J. Bear, Ellen Emmet Rand and Bertha Jaques.

Coming up is perhaps the most crucial and exciting year in the entire history of American art. How will the art world, its artists, collectors, directors, dealers and critics, react to the demands and stimulus of war? That is the cardinal problem facing the new year. England, now in her third year of fighting against Hitlerian aggression, has already supplied the answer. After the first numbing shock, the truly important functions of a nation at war—such as art—must and do carry on.



Portrait of a Man: WILLIAM KOONING

Congenial Company

FURTHER PROOF that all kinds of art works, as long as they are good examples, mix well together, is offered by McMillen, Inc., New York, where a combined show of French and American painters is in progress during January.

Most of the Americans, however, have French leanings, or, being primitives, have a naive approach often typical of the School of Paris. John Graham fits in well between Picasso and Rouault, while Walt Kuhn's fresh bouquet of pink roses is harmoniously compared with an early and most surprisingly naturalistic pink rose still life by Picasso. Other surprises are also found, for, with the exception of Kuhn, Graham, Burliuk and Stuart Davis, the American section is given over to unknown painters who haven't shown before.

A strange painter is William Kooning who does anatomical men with one visible eye, but whose work reveals a rather interesting feeling for paint surfaces and color. Then there is Purdy, an art director, who might develop into an Eilshemius; and Vasilieff, who includes two vivid canvases. One discovery, Virginia Diaz, was a circus tight rope walker before giving up her stunts for the paint box.

Marion Boyd Allen Dies

Marion Boyd Allen, portrait and landscape painter, died Dec. 28 at her Boston home at the age of 79.

Boston born, Mrs. Allen showed talent as a child but did not study art until she entered the school of the Boston Museum at the age of 37. Edmond Tarnell, Frank W. Benson and Philip L. Hale were the teachers who set her on a portraitist's career that brought her famous sitters and representation in most of the nation's important exhibitions. In 1922 Mrs. Allen journeyed to the West and began painting the majestic wonders of the Rockies, the Grand Canyon and the Arizona Indian country, spending, until recently, a part of each year in a cabin in the Rocky Mountains.

Mrs. Allen was a member of the National Association of Women Painters and Sculptors, the Copley Society of Boston, the Connecticut Academy and the Boston Art Club.

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Ideas in Sculpture

A SPECIAL THEME exhibition woven around "Ideas in Sculpture" is being presented at the Art Gallery of Toronto, in collaboration with the Royal Ontario Museum. The exhibits are arranged in eight sections, not to stress types or outline historical significance, but to show the change and development of man's ideas of himself and of his relationship to the world about him. The Gallery's *Bulletin* gives the sequence of sections as follows:

Primitive Sculpture—Here sculpture is related to magic. It reflects man's first groping ideas of the world and his position in it (Africa, Indonesia, Oceania, North America).

Sculpture of Old Civilization—The good and evil spirits are conceived as gods. These gods are represented in the forms of man and beast (Old Egypt, Indus Valley).

Classical Sculpture—Man becomes increasingly the center of the universe. He makes the image of his gods in the likeness of himself. Observation of form predominates (Greece, Rome, Etruscan cities).

Sculpture of Southern Asia—Sculpture in Asia always remained concerned with the gods and with man as their servant. Mysticism prevails over the intellectualism of the Greek (Burma, Siam, India).

Chinese Sculpture—The sculpture of China falls into two main divisions: tomb sculpture, the product of ancestor worship; and Buddhistic sculpture in temples and shrines, designed to inspire reverence and awe.

European Sculpture—The Dark Ages are not represented in this show. But the examples shown of the later period which would come under this section are truly representative of that conception of the mystical faith of the Church in Europe. They are symbolical, ascetic, not free-standing as the Greek, but part of the architecture.

Beginning of the Modern World—The Renaissance, or man in his own image. Observation again becomes the dominant factor. Material inventiveness separates the western man from the east. The importance of man in this world opens up the field of portraiture (Renaissance Italy, Flanders, Germany, France).

Modern Sculpture—The spirit of investigation is linked up with the spirit of exploration of the Renaissance. Modern sculpture, like modern life, is characterized by its diversity as much as by its claim to individuality. According to his individuality the artist sought his own inspiration in new sources of antiquity, of romanticism, the machine age, the struggle of the human spirit in the new era (Rodin, Bourdelle, Mestrovic, Degas, Brancusi, Maillol, Picasso, Epstein).

Kuhn Sells 40 Exhibits

Walt Kuhn's recent exhibition called Show People, at the Harriman Galleries in New York, was popular with all kinds of people. Out of the 65 items exhibited, 40 were sold. Also the closing date had to be extended an extra ten days.



Curtis Tann, William Halsinger and Fred Carlo

Negro Art from Cleveland's Karamu House

NEGRO ART in America has taken on a new importance. The first show this season was at McMillens, followed by a large display at the Downtown Gallery, and now the Associated American Artists are holding (until Jan. 22) the first exhibition out of Karamu House in Cleveland, a free cultural art center for Negroes. Karamu, an African Swahili word for "center of the community and place of enjoyment," is devoted to all four arts. Well recognized for its activities with the Gilpin Players and the Karamu dancers, it is now claiming recognition in the music and art fields.

Founded a quarter century ago by Rowena and Russell Jelliffe who still direct the organization, Karamu House has grown from an old funeral parlor to a busy bee-hive of creation where 2,200 Negroes, ranging in age from five to sixty, are yearly trained in some artistic field. Brothers help brothers, and a \$5,000 fund collected from the activities of dancers, actors and singers go to art scholarships at the Cleveland Museum of Art. It is now hoped that other contributions will be forthcoming to build a new plant for the growing cultural activities.

In this first New York show may be found paintings, prints, watercolors and

an interesting assortment of ceramics and jewelry. Although it is a large show, not many artists participate, the work being shown in a series of small one-man groups. Heading the list are William E. Smith, Charles Sallee and Fred Carlo with Elmer Brown, Richard Beaty, Sterling Vance Hyks, Hughie Lee-Smith, Curtis Tann and George E. Halsinger as close runners-up.

Sculptor Zell Ingram is well represented. Special emphasis seems to have been placed on the prints, which as a professional whole come off better than the paintings. A choice group of watercolors also adds interest, and these are mostly characterized by sound design and well handled color. Except for a slight leaning towards Negro subjects, the Karamu group reveals no outstanding racial characteristics, as were so noticeable in the Downtown display. Rather, the present show reflects restraint, the effect of good teaching and considerable promise.

Baum, Critic-Artist

Walter E. Baum, art critic of the Philadelphia *Bulletin*, is showing paintings of Pennsylvania Dutch subjects in the lobby of the Guild Theater, New York City.

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Everything's Just Dandy:
COULTON WAUGH

Against Complacency

COULTON WAUGH, son of famed marine painter Frederick J. Waugh, has never been inside an ivory tower. He has sold ship models, designed textiles and worked as an illustrator—always saving enough time for painting. Since 1934 he has drawn the "Dickie Dare" comic strip for the Associated Press—at the same time painting canvases which, besides gaining admission to important museum group shows, have been shown (in 1939) at the Hudson Walker Gallery in a one-man display.

From Jan. 19 through the 31st Waugh is showing 10 large drawings at the 460 Park Avenue Gallery in New York. All deal with the average American, his ideals, his aspirations, the things he believes worth fighting for. Many of the exhibits depict also those opposed precepts—brutality, intolerance, dictatorship—which are against the American's way of life. *Strength, Two Ways With Children* and *Everything's Just Dandy* are three of the titles; all are accompanied in the exhibition by "average American" captions written by the artist.

Waugh's caption for the last-named exhibit:

Aw, shut off that radio, will you?
Some city in flames?

So what!

Gee, I feel swell this morning.

—Now, Now, naughty, naughty,

Big sugar-puss mustn't touch!

What—Hitler—

Hey fer Pete's sake.

Is all the joy gotta go out of living?
I wanta relax.

If a guy's gonna think of all these
things he's gonna go nuts.

Come on, come on!

Coupla beers, an' the world's gonna
look a whole lot better.

Army Art in Store Windows

Art and photography by men in the Army, Navy and Marine Corps are on view, through Jan. 16, in the Lexington Avenue windows of Bloomingdale's, New York department store. More than 350 paintings, drawings, sketches, watercolors, cartoons and photographs comprise the show.

Safe in the West

SHIELDED on the west by the austere peaks of the towering Rockies and on the east by the great reaches of the Central Plain, the Colorado Springs Fine Arts Center is, in comparison with institutions located on the nation's coast, safe from the threat of bomb attack. Taking cognizance of this fact, Director Paul Parker has enlarged the Center's storage facilities and is now offering them to museums, dealers and collectors for the duration.

Already several shipments of pictures have arrived, and museums in distant parts of the country are displaying interest in the Center's liberal offer. No charge is made for storage or for uncrating. Interested institutions may write Director Parker at the Colorado Springs Fine Arts Center, Colorado Springs, Colorado.

In addition to shipments of art from seaboard cities to Colorado, collections are being sent to the William Rockhill Nelson Gallery in Kansas City, according to an announcement by Director Paul Gardner. Two collections mentioned are those of Robert Lehman, New York banker, and the Philipps Memorial Gallery of Washington. Queries, Gardner reports, have been received from several Eastern institutions, including the Metropolitan, the Boston and the Fogg museums and the Library of Congress, Washington.

When questioned by the *Herald Tribune*, Collector Lehman refused to confirm the whereabouts of his art treasures, which are said to be in the Middle West. The Metropolitan admitted querying several Middle West museums about storage of art, but adopted another plan for safeguarding its collections. Details will be announced later.

Sculptors Ask for Unity

The Sculptors Guild, meeting on Jan. 6, passed a motion to the effect that,

"The Sculptors Guild go on record by letters to the Artists Societies for National Defense and the National Art Council for Defense and to the press affirming our desire for unity among art organizations to make a master pattern for a defense program.

"We feel that this time of national maximum effort to victory should exclude unnecessary duplications of effort in machinery and program, and that all known objections to a unified organization for defense are minor ones in this emergency."

Commissioned by U. S.

When the jury had finished examining the submissions in the Section of Fine Arts competition for two sculptures to decorate the auditorium of the U. S. Marine Hospital at New Orleans, the members arrived at a unanimous decision. Their verdict: Julius Struppeck, instructor in sculpture at Louisiana State University, was the winner.

In another Section of Fine Arts competition, this time for two sculpture reliefs to decorate the lobby of the Yakima (Wash.) Post Office, Robert Pennington Los Angeles sculptor, was chosen winner.



And the Band Played On: WILLIAM B. ROWE

Patteran Exhibits at Riverside Museum

THE RIVERSIDE MUSEUM in New York continues, under the keen-eyed directorship of Vernon Porter, to play host to out-of-town artists. Latest on his schedule of regional displays is an exhibition of paintings, drawings and sculpture ceramics by members of the Patteran Society of Buffalo, a wide-awake and progressive organization of 70 active artists. The exhibition, covering a wide range of art expression, most of it competent, little of it dull, is the Patteran's second at Riverside.

Few of us in the Big City have had the courage to admit that we never knew what the devil the word "patteran" meant; consequently we never asked. Mary Manning, writing in the catalogue foreword, very kindly supplies an explanation.

"Patteran," she writes, "is a Gypsy word meaning 'A path leading in a new direction,' and it occurs fairly often in the books of that romantic writer George Borrow." The policy of the society is "to choose promising and potential temperaments for its membership, to give them bi-monthly opportunity to exhibit at the Albright Art Gallery (Buffalo) and to arrange out-of-town exhibitions. It also encourages free inter-change of criticisms and advice. The organization is truly democratic, worked out on a basis of mutual understanding. There is no president, simply a few executive officers and an executive secretary elected to decide on major issues."

Buffalo has a climate that probably explains this hardy breed of Patteranists; right now it is so cold and windy there that they had to stretch ropes along the sidewalks to keep pedestrians from being blown into the traffic. Here are some more facts about the city via Miss Manning:

"Buffalo, Queen City of the Lakes, windiest city in the United States, has produced over the years a number of interesting phenomena. We have only to mention the stately elms on Delaware Avenue—the dramatic presidential assassination—the legendary Mabel Dodge Luhan—and the majestic Katharine Cor-

nell. Over our heads, so often, alas, dulled by a chronic sinus condition, roar Airacobras and Curtiss pursuit planes, all made in Buffalo."

Returning to the Riverside Museum, the pictures on display are the work of Florence J. Bach, Grace Barron, Robert Blair, Carl Bredmeier, Don Burns, Laura DeVinney, Harlyn Dickinson, Ruth Gay, Alfred Giglierano, Bertram Glover, Mary Goodyear, Mildred Green, Albert Grotz, Ruth Hoffman, Ethel Johnt, Amy Jones, Anna Kimball, Harriet Kimball, Arthur Kowalski, Evelyn Rumsey Lord, Robert McPherson, David Pratt, Louisa W. Robins, William B. Rowe, William Seitz, Anthony Sisti, Mildred Street-er, Virginia Tillou, Martha Vissert Hooft, Philipp Yost, Harry Bell, Leonard Butler, Jean MacKay, Harold Olmsted, E. Hoyt Sawyer, Ethel Stern, Francis Valentine, Niels Andersen and John Stewart.

Exhibiting sculptors are: Mona Cotton, William Ehrich, Lillian Fisher, Anna Glenn, William Gratwick, Willis E. Hykes and Mary Metcalf Langs.

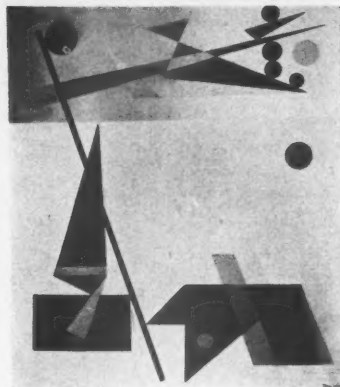
New Yorkers have until Jan. 31 to view this healthy exhibition of serious art.

Indoor Horse Show

Horses—not in the flesh, of course, but as artistic inspiration—have taken over the Dalzell Hatfield Galleries in Los Angeles, and until Feb. 3 they will remain the center of attraction. There are stylized horses in sculpture by Boris Lovet-Lorski and in paint by Millard Sheets; there is a sturdy gleaming Percheron by Herbert Haseltine and a sleek, graceful race horse in bronze by Degas. In a copper and silver alloy is a bull-and-picador piece by Ralph Haseltine. Other sculptors represented by horses are Allan Clark and anonymous artists of the T'ang and the Wei dynasties.

Painters included, in addition to Sheets, are Russell Cowles, Grigory Gluckmann, Buckley Mac-Gurrian, Etienne Ret, Salvador Dali, Lucien Adrien, Dan Lutz and Rubin.

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FIFTY-SEVENTH STREET IN REVIEW

By HELEN BOSWELL

THERE was plenty of cold weather and biting wind to brace against this past fortnight, but happily the weather was accompanied by an increased tempo in the galleries. The harder the wind blew, it seemed, the more exhibitions there were to cover. Reviewing meant running (at a typical freezing gait) up and down the street, stopping in at a nice warm gallery, out again into the cold, then thawing out again, and so on while shows popped open all over the place. The lull I've been telling you about just isn't anymore. Things have speeded up to a too-fast-for-comfort pace. Between chilblains and adjectives, a critic's life is no easy one these days. Where all the shows come from, I don't

blonde *Trilby* by Greta Matson and the ably realized *White Steed Waiting* by Jo Kregarman. Another spirited painter is M. Louise Ramsdell who has painted *Grentha* and *Grentha's Sister*. Also Molly Wheeler, represented by the freshly painted head of *Captain Jack*. Figures in theatrical costumes are the contributions of Estelle Orteig, who shows *Punchinello*, and Irene Miller Luke, responsible for *Harlequin*, which bears a strong resemblance to the late George Gershwin. Other exhibitors are Chalmers Agnew, Charlotta Baxter, Dorothy E. Feigen, Mabel Kent Hoar, Arnold Hoffman, Helyn Knowlton, Letty Krigsman, Ruth Lewis, Florence Pomeroy, Andrew Schwartz, Ethel Smul, Penelope Turle and Sculptor Ilse Niswonger.

Colorful Rose Churchill

Rose Churchill, exhibiting watercolors at the Morton Galleries until Jan. 17, sounds a happy note. Working with freedom and a sure brush loaded with bright colors, Miss Churchill paints pleasant places with a fresh outlook. She likes both sunshine and rain and uses both aspects of nature in her landscapes and Gloucester studies. But the artist seems to be at her best with her simply painted scenes, such as *Rift in the Clouds* and *Down Queen Street*. In these she controls a tendency to overcrowd her compositions.

Enzo Baccante Memorial

A spiritual quietude marks the memorial exhibition of paintings and sculpture by Enzo Baccante at the Barbizon Plaza (until Feb. 3). Religion and the earth, two of the inescapable factors in man's existence, are the essence of most of these simplified and classically posed compositions. Almost muralistic and with a certain sense of significant stillness are the two grouped figure studies called *The Prayers* and *Weariness*.

Down Queen Street: ROSE CHURCHILL
At Morton Gallery - to January 31



Trilby: GRETA MATSON. At Newman's until January 24

know, but come they do, and since my duty is to turn them over to you, I'll try to describe them as concisely as possible. I am not alone in being glad that there is so much activity—some of us wondered during the first round of our fight with Japan if war would blackout 57th Street. Now we know that art will go on, as it has through the ages.

Kann, Abstractionist

That abstractions can be picturesque is proved by Frederick Kann in his first New York show at the Pinacotheca Gallery (to Jan. 30). Considerable thought and depth are also found behind the inter-playing of colors and themes in Kann's creations, some of which are frankly gay, others faintly mystic. Here are friendly experimentations with geometrical patterns, even though the artist's work has been described as expressing "clearly the humming-floating sounds of motors, the crashing of propellers." Kann, who is an art instructor at the Kansas City Art Institute, also exhibits sculpture, which he invests with personal feeling and an interest in rhythmic forms.

Estelle Newman Group

A lively group show occupies the Estelle Newman Gallery until Jan. 24, wherein is to be seen a rather lovely

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Art Digest



Weariness: ENZO BACCANTE. At Barbizon-Plaza to February 3

the latter showing a man and woman in tender consolation. The studied attitudes of the modern dance are also caught in some of Baccante's pleasingly colored interpretations, such as *The Tower* and *Tilling the Soil*. A revealing self-portrait is included, as well as a striking *Head of Bettina*. Baccante, who died in 1938, was self-taught and found his chief inspiration among the peasants of his native Italy.

Before They March Away

A joint "hello and farewell" show is being held by draftees, Zola Marcus and Merton Leggett-Gwilliam, at the No. 10 Gallery from Jan. 16 to 30. After their first New York exhibition they leave for Uncle Sam's army. Zola Marcus, the younger of the two, paints with a different slant on things. That is, he sees his composition at a leaning angle. Even the nose in his self-portrait has a slant. The most obvious leaning picture is *Pacade*, showing a little white church that looks like it might be a setting for *Green Pastures*. Also deserving comment are the figure in a studio interior *The Letter*, the unrelenting brunette *Joan* and the composite landscape *In the Beginning Is My End*.

Artist Leggett-Gwilliam, on the other hand, goes in more for pigmental effects and broad watercolor washes. A "Down Easterner" by birth and choice, he paints rural and industrial scenes in clear, bright colors. Outstanding are *Boy With a Dachshund*, and the church interior which is decorated with the pertinent wall slogan "Remove Not the Ancient Landmarks which Thy Fathers Have Made."

Julie Morrow De Forest

Critics have agreed that Julie Morrow De Forest has sincerity, consistency of style and vigorous impressionistic color. Her current exhibition of landscapes at the Marie Sterner Galleries (until Jan. 24) stresses these qualities to an even greater degree than in previous shows. Mrs. De Forest's work is broad and free, containing a full impact of glowing color. This Cincinnati artist paints segments of the world she likes in a full and heartfelt manner with emphasis on the picturesque. Tonal variations of light and the play of sun on water also hold her interest—best seen in *February River Mood* and *After Glow*. There is always the river for Mrs.

De Forest, most often the Ohio River, along which she views such an impelling sight as the luminous *Ohio in April*. Other interesting canvases are *Harvest Home* and *Joe and Harry's Garage*.

Marian Coffin in Debut

Marian Cruger Coffin, prominent landscape architect, has turned to painting flowers instead of planting them, and in her first New York show at the Studio Guild, from Jan. 19 to 31, she will exhibit rather intimate little flower studies and still lifes painted in a careful and refined manner. Miss Coffin is the author of *Trees and Shrubs for Landscape Effects*, which tells how to use the "right plant in the right place." She traces her talent for art way back to her great-great-uncle John Trumbull, famous artist and soldier of Revolutionary days.

Campbell at Ferargil's

The world certainly isn't what it should be, according to Charles Campbell's January display of watercolors at the Ferargil Galleries. These varnished pictures of gaunt faces and man-made havoc are fraught with meaning, and especially so in such subjects as *Out of the Night* and *World's End*. The show, however, is not all portraits of despair. Campbell can't decide whether to come over to the sunny side of life or stay in the darker regions, for wedged in between the lean and hungry misfortunates are delectable nudes and country women in sunbonnets (*The Impartial Sun*). There is an intriguing quality behind the "to be or not to be" *Quest'on*, a dual portrait; and an amusing bit of Americana in the picture of leaning shacks in *Where There Is Smoke*. Campbell combines imagination with a zest for painting. A more than average talent is felt in these unreal but earthy compositions—and his color is good, too.

Kopf, Czech, Interprets New York

With New York as a theme Maxim Kopf paints more than impressionistic pictures—excitablistic, even. The chaotic canyons of Manhattan he records in swift, pulsating strokes of vibrant

Out of the Night: CHARLES CAMPBELL
At Ferargil Galleries to January 18



Vision: MAXIM KOPF. At Wakefield to January 20

colors, as may be seen in his first New York show at the Wakefield Gallery (until Jan. 20). This Czechoslovakian artist is not only fascinated by the teeming metropolis, he is confident in his approach, not afraid to paint sunsets or spectacular effects striking across sweeping New York views. Kopf's command as an artist follows through to several impactfully painted flower subjects that have vigor combined with rhapsodic color. His skill in portrait painting is in full evidence in the study of Lottie Stein as Prudence in *Traviata* and in his self-portrait against a New York background. Most spectacular canvas in the Wakefield show is *The Vision*, inspired while Kopf was in a French concentration camp and before New York became his subjective mistress.

Dreams and Other Things

Time, dreams and emotions are tied together by an abstract thread in Juanita Marbrook's exhibition at the Bonestell Gallery until Jan. 17. Miss Marbrook portrays inner thoughts through plastic surfaces, interpreted by means of incongruous placement of familiar objects—women with flying hair, mandolins, anchors, little boats and large keys. *Chance and Change*, for example, depicts a roulette wheel and a distant timepiece at the end of a lighted pier. *Another Dawn* might be said to show the creation of life, were it not for the bayonet and helmet pasture in the corner. A faceless female with an assortment of masks is the subject of *Slight Changes*, while the most ambitious canvas is *Retrospect*, an assemblage of objects a traveler might see or use along the way. A far from dull show.

Fifteen Gallery's 13th Year

Thirteen might be an unlucky number to some, but the Fifteen Gallery presents its Thirteenth Anniversary show without misgivings. It's a lovely exhibit with emphasis on the watercolor medium. The unpredictable William Starkweather who always comes through with an uncommon slant offers *Fantasy on a Modern Theme* with Stieglitz at 291 Fifth Avenue blowing a horn and flapping black cape wings while he holds a laurel wreath over the unhappy looking Marin.

There are other good displays, such as [Please turn to page 30]

THE PRINT MAKERS: OLD AND NEW



Laguna Cove: PAUL LANDACRE

Woodcut Society Presents Landacre Print

THE CLEANLY CUT, richly printed *Laguna Cove*, reproduced above, is the Paul Landacre work which the Woodcut Society is distributing to members as its 20th presentation print. Rhythmic and alive in composition, *Laguna Cove* reflects the mood of soft night along a rock-bound coast. The wood has been cut with an assurance that suggests virtuosity firmly controlled in the interests of an over-all simplicity.

Landacre, though an excellent technician, places no exaggerated valuation on technique per se. "Its only worth," he explains, "is to clarify a worthy statement that might otherwise be obscure."

In an essay accompanying the Society's presentation print, Landacre states that "happy accidents in any

creative steps of a design are stimulating and part of the fun, but I want none of that in the printing. The requirements are so simple: the blacks should be black, the whites white, and every line or dot engraved on the block should show clean in the proof. No more, no less. . . .

"The subject of this present engraving, *Laguna Cove*, is a favorite spot near Laguna Beach, California. One summer night the moon seemed to illuminate this particular scene and create a pattern of light and shadow that had to be recorded. That's all there is to it—there is no story and no profound significance, unless one realizes that there is more significance in any aspect of nature than mere words can impart."

Boston Evaluates Art of Muirhead Bone

MUIRHEAD BONE, who during this war (as during the last) is serving as an official artist attached to British military forces, is being featured, during January, in a large exhibition of his prints at the Public Library of Boston.

In reviewing the exhibition, all items of which have been drawn from the Albert H. Wiggin Collection, the Library's print curator, Arthur W. Heintzelman, states that Bone's "ability to obtain extreme richness and delicacy, and at the same time power and sureness, has established him as a consummate master" in the difficult fields of drypoint and etching. Especially are these factors present in his masterwork, the popular *Spanish Good Friday*.

Bone's work begins in 1898, and the show includes famous plates, among them *Ayr Prison*, *Ely Cathedral*, *The Shot Tower*, *Demolition of St. James Hall*, *Manhattan Excavations*, *Spanish*

Good Friday, *Hampstead Heath* and *Rye from Camber*. These and others skim over Bone's long and fruitful career, touching here and there on highlights, resting always on the sound base of the great Glasgow-born printmaker's art.

Curator Heintzelman, himself a noted printmaker, quoted in his review a short background paragraph by Campbell Dodgson: "Muirhead Bone was brought up to be an architect, and he owes to that apprenticeship the thorough knowledge of construction, the extraordinary eye for significant detail, and the sureness of hand whether in finished or in summary drawing, which no etcher could acquire who should approach architecture merely from the outside. For him, however, drawing soon came to be of paramount interest, and he relinquished all thought of practising architecture as a profession."

Rembrandt in Dallas

REMBRANDT, who will be given a comprehensive show late this month by the Metropolitan Museum in New York, is through Jan. 24, featured as a printmaker by the Dallas Museum.

In his exhibition notes, Director Richard Foster Howard observes that although there is sharp division in the matter of art tastes, Rembrandt is one of the few artists to win admiration from both such ordinarily hostile camps as the modernist and the conservative.

The scholars, however, are not completely in accord. Writes Director Howard: "Much scholarly controversy has been aroused over the strict authentication of the prints of the master. The longest list, that of the famous cataloguer Bartsch, includes 375 plates. At the other extreme, Legros admits only 71, Arthur M. Hind, the great British scholar in the field of prints, accepts 230 as being worthy of the master's hand in whole or in part, although he, too, says that secondary parts of many of these were done by assistants and students. In this exhibition we have been particularly cautious in including only the finest works."

Works in the Dallas show represent the three main periods into which Rembrandt's production is generally divided. Director Howard explains: "There are three general periods in Rembrandt's work. First, when he was between twenty-two and thirty-three, there is a relative timidity, a relative carefulness in drawing, which marks his work as that of a young man. For the next ten years (until 1650) he experimented with drypoint as well as pure etching and developed his characteristic tone and shading. From the end of this time until his death, he attained full power in light and dark as well as line, a power never again equalled in etching history."

Satire Is Their Weapon

War cartoons and caricatures of the British Empire are proving a popular exhibition at the Art Gallery of Toronto (until Feb. 1). In the show are 200 drawings which have appeared in the daily press and periodicals, depicting the war in all its aspects as seen by these satirists in every part of the Empire. Among the best known exhibitors are Bairs-father, Heath Robinson, Nicholas Bentley, Jim Frise, Alan Reeve, David Langdon, and Samuel Wells.

Says the Gallery's *Bulletin*: "Though satire is their weapon in this war, the marked characteristic of an unflinching good humour has made their work immensely popular."

Woodblocks by Schanker

Louis Schanker, head of the mural department of the New York City Art Project, is exhibiting, through Jan. 25, a group of color woodblocks at the New School for Social Research. The exhibits demonstrate Schanker's special process in which separate blocks are cut for each color.

An Appreciation

The National Council for Art Week 1941 wishes publicly to extend its congratulations and appreciation to President and Mrs. Roosevelt—America's first patrons of the arts—for their foresight and courage in sponsoring Art Week, and to thank the 6,000 men and women who have given their time to the success of this great volunteer effort.

Art Week has already demonstrated what can be accomplished in our democracy through the generous volunteer efforts of many thousands of our citizens. It provided millions of persons throughout the nation with an opportunity to see, and enjoy, and to purchase the works of artists and craftsmen living and creating among them.

The creative arts are a symbol and expression of the freedom of the individual. We are fighting for that freedom today; therefore, we recognize at this time the essential value of our cultural arts, and we are determined to safeguard them.

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The Garden of Pan: SIR EDWARD BURNE-JONES

Pre-Raphaelites in Parke-Bernet Auction

PAINTINGS by a wide variety of artists and schools make the last half of January an interesting one in the Parke-Bernet auction rooms. Leading the fortnight is the sale of the Emil Winter collection on the afternoons and evenings of the 15th and 16th, and the afternoon of the 17th. As mentioned in the last issue of the *DIGEST*, the painters represented in this sale include Corot (five excellent examples), Guardi, Raeburn, Henner, Rousseau, Lawrence,

Daubigny, Schreyer, Cazin, Inness and Courbet. Rodin and Barye are represented by bronzes. Among the other offerings are Brussels tapestries, French and Italian furniture, silver and rugs.

The second big painting sale is the dispersal on the evening of the 22nd of the Mrs. August Heckscher and the Henry Rogers Winthrop collections. A prominent feature here is the relatively rare appearance of Pre-Raphaelite works. Dante Gabriel Rossetti is included through his *Lady of Pity*, posed by Mrs. William Rossetti, daughter of Ford Madox Brown. From the hand of Burne-Jones are *The Garden of Pan* and *The Rose Bower*, and from Millais his *Queen Esther*, which depicts Miss Muir Mackenzie wearing the Imperial Yellow Jacket given to General Gordon by the Chinese Emperor at the close of the Taiping Rebellion. (These were formerly in the Viscount Leverhulme Collection, dispersed in New York in 1926.)

There are a Velasquez (*Boy Eating Soup*) formerly in the Spanish Royal collection; a Bissolo (*Madonna and Child with Saints*) formerly in the collection of Empress Catherine II; Sargent's *Miss Cara Burch*, and works by Thomas Moran, John Murphy, Daniel Ridgway Knight, Forain, Henner, Lawrence, Lely, Brockhurst, Schreyer, Magnasco and Gérôme.

Ceramic Arts Lectures

The New York Society of Ceramic Arts announces a series of lectures for the first quarter of 1942. The first, given on Jan. 14, was by Mrs. Eva S. Zeisel on the subject of *Handicraft and Mass Production*. Place: the Metropolitan Museum. The second lecture will be given on Feb. 11 by Joep Nicolas on *Modern Methods of Decorating Glass*, and the third on March 4 by Howard Ketcham, well known color engineer, speaking on his specialty, color. The public is invited.

Auction Calendar

Jan. 15 & 16, Thursday & Friday afternoons & evenings, and Jan. 17, Saturday afternoon, Parke-Bernet Galleries; from Estate of Emil Winter: important Barbizon & other paintings; bronzes by Rodin & Barye; tapestries, rugs, European furniture. Now on exhibition.
Jan. 21, Wednesday evening, Jan. 22, Thursday afternoon, Parke-Bernet Galleries; from E. A. Ballard estate: important collections of 1st editions, manuscripts & autograph letters of Rudyard Kipling. Now on exhibition.
Jan. 22 & 23, Thursday & Friday afternoons, Parke-Bernet Galleries; from William W. Wood: important early American glass—Stiegel, Ohio, South Jersey & New York blown glass. On exhibition from Jan. 17.
Jan. 22, Thursday evening, Parke-Bernet Galleries; from Heckscher, Winthrop & other collections: paintings by many masters including Velasquez, Murillo, Bol, Burne-Jones, Millais, Sargent, Forain, Henner, Lawrence, Lely, Brockhurst, Schreyer, Magnasco & others. On exhibition from Jan. 17.
Jan. 24, Saturday afternoon, Parke-Bernet Galleries; from Bashford & Brown collections: English & American furniture & decorations; paintings, prints, rugs, table porcelains & glass. On exhibition from Jan. 17.
Jan. 28 & 29, Wednesday & Thursday afternoons, Parke-Bernet Galleries; from Lockwood, Livingstone & other collections: American furniture, silver, decorative objects of art. On exhibition from Jan. 24.
Jan. 29, Thursday evening, Jan. 30, Friday afternoon, Parke-Bernet Galleries; from James D. Smyth Library: literary property including Audubon's *Birds of America* with superb copy of original elephant folio. On exhibition from Jan. 24.
Jan. 30 & 31, Friday & Saturday afternoons, Parke-Bernet Galleries; from Henry Rogers Winthrop collection: English 18th century furniture & decorations. On exhibition from Jan. 24.
Feb. 4, Wednesday evening, Parke-Bernet Galleries; from N. Y. Zoological Society & other collections: extensive group of Currier & Ives prints, also English color prints. On exhibition from Jan. 24.

BOOK REVIEWS

Art Facts

AMERICAN ART ANNUAL (Vol. 35). Edited by Virginia Botsford and Pauline Ehrlich. Washington: American Federation of Arts; 754 pp.; \$8.

Reviewed by FRANK CASPERS

It is not often that one can, in all sincerity, use the word "indispensable" in describing a new book. One of the few exceptions, however, is the appearance of each of the American Federation of Arts' *Annals*, the latest of which, covering the years 1941-42, has just been published.

Big and loaded with facts that one would have to consult a thousand sources to discover, the book bountifully earns the adjective "indispensable." Not for the lay reader, naturally, but for anyone having to do with art in the Americas. The *Digest's* battered and dog-eared copies of past *Annals* testify to their usefulness to editors and publishers. And the endless requests for the loan of current *Annals* speak convincingly of the need other personages in the art world have for them.

Features new in this year's edition are a geographical directory of murals and sculptures commissioned by the Section of Fine Arts; a directory of exhibitions open to the artists of the United States, and a list of the agencies that book traveling exhibitions. Also, the roster of museums in South and Central America has been greatly expanded.

Like past volumes, the present one contains a complete directory of museums, institutions, schools and organizations active in art. In each case officials are listed, history is sketched in

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

Paintings

Gauguin: Tahitian Girl, watercolor (P-B, Kerrigan)	Richard Zinser	1,150
Forain: An Old Offender (P-B, Kerrigan)	Edward Bragaline	1,600
Degas: Trois Jockeys (P-B, Kerrigan)	Van Gogh: Woman in a Garden (P-B, Kerrigan)	7,900
Ingres: The Martyrdom of St. Symphorien (P-B, Kerrigan)	El Greco: The Repentant Magdalene (P-B, Kerrigan)	8,000
Ingres: Raphael et la Fornarina (P-B, Kerrigan)	Sargent: Pomegranates, Majorca (P-B, Kerrigan)	1,400
Degas: Danseuse Rattachant son Chausson (P-B, Kerrigan)	M. Knoedler & Co.	2,600
Forain: Court Scene (P-B, Kerrigan)	Boudin: Le Quai de la Marine: Villefranche (P-B, Kerrigan)	2,300
Bonney: Head of Lady Hamilton as 'Miranda' (P-B, Kerrigan)	Delacroix: L'Amende Honorable (P-B, Kerrigan)	4,600
Ingres: Raphael et la Fornarina (P-B, Kerrigan)	Tainay, Nicolas: Quartier Populaire (P-B, Kerrigan)	1,900
De Hoogh: The Card Players (P-B, Kerrigan)	Scott & Fowles	18,500
Forain: The Promenade (P-B, Kerrigan)	Daumier: The Escape (P-B, Kerrigan)	5,700
Schmittler	El Greco: Christ Driving the Merchants from the Temple (P-B, Kerrigan)	10,000
Zuloaga: During the Intermession (P-B, Kerrigan)	John, Augustus: Trelawny (P-B, Kerrigan)	3,400
		1,000

and activities are reported. The auction prices of paintings and prints are recorded, and, of special interest to students and artists, all the fellowships and scholarships available in the field of art are listed. Pertinent data on art magazines, newspaper critics and bulletins is also supplied.

One feature, and probably the most interesting to readers who are only casually concerned with the machinery that makes the art world go around, is a splendid essay by Florence S. Berryman. It is called "Three Years in Art" (July 1938 to June 1941) and surveys this period with deftness and authority. It was an important period—one that saw the opening of the National Gallery, two World Fair exhibitions and the U. S. Government in the rôle of art patron, to name but a few of the events that make these years notable.

These features, all indexed and cross-indexed, add up to a book that should be on the desk of all persons associated with the arts in any capacity. For them it is, to come back to our first paragraph, really indispensable.

Correction

In the last issue, the *Digest*, in connection with a news story on the awarding of a medal to Miss Violet Oakley, stated that Miss Oakley had executed a mural for the League of Nations Building at Geneva. The statement, which was based on information from official sources, is corrected in a communication from Miss Edith Emerson, co-director with Miss Oakley of the Cogslea Academy in Philadelphia.

"Miss Oakley has not undertaken any mural painting for the League Building," writes Miss Emerson. "What she did do was a series of sixty portrait drawings of delegates to the League Assembly, members of the Secretariat and the International Labor Organization and other notable persons connected with League activities in Geneva. These drawings were presented to the Library of the League of Nations by an American Committee of Donors, and accepted by the Secretary General, M. Joseph Avenol, and the Librarian, Dr. Sevensma, at the end of October, 1936. These drawings have been reproduced in a portfolio entitled *Law Triumphant* which also contains color plates of Miss Oakley's mural paintings in the Supreme Court of Pennsylvania at Harrisburg."

Concerning Canvas

Although the war has cut off many imports from Europe, certain art supplies are still plentiful here. Theodore Daniels, New York dealer-importer, sends the *Digest* the following quotation from a recent issue of *Time*: "Canvas, always imported for the U. S. artist from Ireland and Belgium, is the biggest problem. With Belgian linen cut off, prices of first-class material are up nearly 300 per cent, and most artists are making shift with domestic cotton substitutes. (The U. S. does not grow the right kind of flax for high-grade linen canvas.)"

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Where to Show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

Atlanta, Ga.

ATLANTA ASSOCIATION'S THREE-COUNTY SHOW, Feb. 1-15, at High Museum. Open to Fulton, DeKalb & Cobb counties. Media: oil, watercolor, prints & sculpture. No fee. Jury. Prizes. Last date for arrival of cards & entries: Jan. 24. For details write High Museum, 1262 Peachtree St., N.E., Atlanta, Ga.

Baltimore, Md.

MARYLAND ARTISTS' 10th ANNUAL, March 13 to April 12, Baltimore Museum. Open to all artists born or resident in Maryland. All media. No fee. Jury. Medals & purchase awards. Last date for arrival of entry cards: Feb. 14; of entries: Feb. 18. For cards & data write Leslie Cheek, Jr., director, Baltimore Museum, Baltimore.

Carmel, Calif.

CARMEL ART ASSOCIATION MONTHLY EXHIBITIONS in the Association's gallery. Open only to members (board judging of 3 works & \$5 fee admit to membership). All media. Members represented in 10 shows annually, which are selected by jury from submissions. For data write Carmel Art Association, Carmel, Calif.

Fort Worth, Texas

WEST TEXAS ANNUAL, March 1-15, Public Library Gallery. Open to all west Texas artists. All media. No fee. Jury. \$175 in prizes. Last date for arrival of cards: Feb. 23; of entries: Feb. 25. For cards & data write Mary Lake, Fort Worth Art Association, Public Library, Fort Worth, Texas.

Hartford, Conn.

HARTFORD WOMEN PAINTERS' 14th ANNUAL, Jan. 31 to Feb. 22, at Avery Memorial Court. Open to members & other artists within 25 miles of Hartford. Media: oil, watercolor, pastel, sculpture, black & white. Jury. Fee: \$2 for non-members. \$35 in prizes. Last date for arrival of entries: Jan. 26. For data write Muriel Alvord, 1033 Prospect Ave., Hartford, Conn.

Jackson, Miss.

MISSISSIPPI ASSOCIATION'S ANNUAL, Feb. 1-23, Municipal Gallery, Jackson. Medium: oil. Jury. Fees: members: 50c; non-members: \$1. Prizes: all entry fees plus \$50. Last date for arrival of blanks and entries: Jan. 22. For blanks & full data write the Association at Municipal Gallery, 839 N. State St., Jackson, Miss.

Kansas City, Mo.

MIDWESTERN ARTISTS' ANNUAL, March 1-29, Nelson-Atkins Museum. Open to artists of Mo., Kan., Nebr., Iowa, Okla., Ark., Colo., Texas and N. M. All media. No fee. Jury. Cash prizes. Last date for arrival of cards: Feb. 9; of entries: Feb. 16. For cards & data write Keith Martin, director, Kansas City Art Institute, 4415 Warwick Blvd., Kansas City, Mo.

New York, N. Y.

REJECTIONS FROM CARNEGIE EXHIBITION, Feb. 2-21, Puma Gallery. Open to all artists who were rejected from Carnegie's "Directions in American Painting" show. Medium: oil. Jury. No prizes. Receiving dates for entries: Jan. 19-23. No shipping. Deliver work to Puma Gallery, 59 W. 56th St., New York City.

AMERICAN WATERCOLOR SOCIETY'S 75th ANNUAL, March 7-29, National Academy Galleries. Open to all artists. Media: watercolor & pastel. Fee for non-members: 50c per picture. Jury. Three cash prizes & medal. Receiving date for entries: Feb. 26. For information write Harry De Maine, 3 E. 89th St., New York City.

NATIONAL ACADEMY'S 116th ANNUAL, April 8 to May 16, at National Academy. Open to all American artists. Media: oil & sculpture (graphic art & architecture section to be held next autumn). Jury. 13 cash prizes & 3 medals. Entries to be delivered March 23 & 24. For cards & full data write National Academy of Design, 1083 Fifth Avenue, New York City.

Oakland, Calif.

OAKLAND OIL ANNUAL, March 1-29, Oakland Art Gallery. Medium: oil. Jury. Prizes not announced. Last date for receiving entries: Feb. 21. For blanks and full data write Oakland Art Gallery, Oakland, Calif.

Plainfield, N. J.

NEW JERSEY SOCIETY'S 4th ANNUAL, Feb. 8 to March 1, at Plainfield Association Gallery. Open to all New Jersey artists. Media: watercolor, pastel & sculpture. Fee: \$1 for members; \$1.50 for non-members. Jury. Last date for arrival of cards: Jan. 31; of entries: Feb. 2. No prizes announced. For cards & data write Herbert Pierce, 309 Academy St., South Orange, N. J.

Portland, Me.

PORTLAND SOCIETY'S 59th ANNUAL, March 1-28, Sweet Memorial Museum. Open to all American artists. Media: oil, watercolor & pastel. Fee: \$1 for non-members. No prizes announced. Last date for arrival of cards: Feb. 7; of entries: Feb. 14. For cards & data write Bernice Breck, 111 High St., Portland, Me.

Richmond, Va.

VIRGINIA MUSEUM'S 3rd BIENNIAL, March 4 to April 14. Open to all American artists. Medium: oil. No fee. Jury. \$3,000 purchase fund & medals. Last date for arrival of cards: Jan. 31; of entries: Feb. 3 (to New York jury) and Feb. 9 (Richmond jury). For cards & data write Thomas C. Colt, Jr., director, Virginia Museum, Richmond, Va.

San Francisco, Calif.

SAN FRANCISCO ASSOCIATION'S DRAWING & PRINT ANNUAL, Feb. 11 to March 1, at San Francisco Museum. Open to all artists. Media: drawings & prints. No fee. Jury. \$200 in prizes. Last date for arrival of cards: Jan. 23; of entries: Jan. 30. For details write San Francisco Museum, War Memorial Bldg., Civic Center, San Francisco.

Savannah, Ga.

SOLDIER-ARTIST EXHIBITION, Feb. 21 to March 15 at Telfair Academy of Art. Open to anyone in U. S. armed forces. All media, on theme, "The soldier-artist looks at Army Life." No fee. Academy will purchase some exhibits, attempt to sell many more. Entries need not be framed or matted. Last date for arrival of entries: Jan. 24. For additional data write Alonzo M. Lansford, director, Telfair Academy, Savannah, Ga.

Seattle, Wash.

NORTHWEST PRINTMAKERS' 14th ANNUAL, March 4 to April 5, Seattle Museum. Open to all artists. All print media. Fee: \$1. Jury. Purchase prizes. Last date for arrival of cards & fee: Feb. 16; of exhibits, Feb. 19. For data write William S. Gamble, 1514 Palm St., Seattle, Wash.

Washington, D. C.

WASHINGTON SOCIETY MINIATURE PAINTERS, SCULPTORS & GRAVERS ANNUAL, Jan. 27 to March 1, at Corcoran Gallery. Open to all artists living in U. S. All media: Fee: \$1. Jury. No prizes. Last date for arrival of cards: Jan. 22; of entries: Jan. 24. For additional data write Mary Elizabeth King, 1518-28th St., N.W., Washington, D. C.

WASHINGTON SOCIETY'S ANNUAL, Jan. 27 to March 1, Corcoran Gallery. Open to all D. C., Md. & Va. artists. Media: oil & sculpture. Fee: \$1 for non-members. Jury. Due dates not announced. For cards & full data write Garnet W. Jex, 6010 20th St. N., Arlington, Va.

National Academy

[Continued from page 7]

ington's *George Inness*, this last a specially interesting canvas, since it shows America's great landscape painter in his prime.

With many other works, they all "bear the stamp of artistic breeding. They are alive and they are well done, conservative without dullness. I was struck again by this matter of vitality when I moved on amongst the later portraits and beheld many an old friend—Gari Melchers, painted by himself. J. W. Alexander's *Edwin Austin Abbey*, Abbott Thayer's *Self Portrait*, Chase's portraits of T. W. Dewing and Robert Blum, Sargent's portrait of himself and Claude Monet, Weir's portrait of Olin Warner and his portrait of himself. I knew all of these sitters and can testify to the merit in their portraits. I pause upon only one, J. Alden Weir. He had the most beautiful head that was ever set upon the shoulders of a man. There is a hint of it in his self-portrait but there is more in the bronze bust of him by Olin Warner, in which Weir is justly made to look like a young Olympian.

Cortisoz found the Hudson River landscape "a bit dry," but paid tribute to Asher B. Durand's *The Morning of Life* and *The Evening of Life*—"beautifully composed . . . drawn with elegant precision and mellow distribution of light and shade." He found "forthright directness" in Homer and Bellows, "subtle romanticism" in Homer Martin, and "luminous impressionism" in Childre Hassam and Charles H. Davis. Thomas Moran's *Three-Mile Harbor* he described as "one of the best things in the show." Chase, Duveneck, Blum, Abbey, Carlsen, La Farge, among the painters, pleased him, as did Whistler and Cassatt among the printmakers, and McKim, Mead, Bacon, Pope, Platt and Aldrich among the architects (represented by plans, drawings and photographs of their buildings).

Sculptors to draw favorable comment from Cortisoz were Saint-Gaudens, Daniel Chester French, Frederic MacMonnies, J. Q. A. Ward, Charles Gaffey, Paul Bartlett, Janet Scudder and Frederic Remington.

Cortisoz' conclusion: "It remains to be repeated that this great body of paintings, sculptures, prints and drawings has been admirably installed with good lighting. It is entitled in the catalogue "Our Heritage." It is a noble heritage, setting a lofty standard. And the spirit of the Academy today is one of fidelity to its well founded tradition."

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By FRANK CASPERS

Join Norton Staff

THE NORTON SCHOOL OF ART at West Palm Beach is swinging into a busy season, adding five instructors for short-term courses that will supplement those offered by the school's regular staff members. Artists who will journey to Florida are Arnold Blanch, Adolf Dehn, Doris Lee, Mary McQuaid and Eliot O'Hara.

O'Hara has been engaged to conduct a six-week course in outdoor watercolor. This session will be in addition to work at his own schools at Tucson and Washington, D. C., and will mark his first teaching venture in Florida.

Regular Norton classes in all branches of the arts will be taught by J. Clinton Shepherd, sculptor and painter; James Mallery Willson, etcher; John Scott Lawson, architect; and Helena Williams, fashion designer.

School Changes Name

The New York School of Fine and Applied Art, which was founded in 1909 and was an outgrowth of classes established by William M. Chase, has changed its name to the Parsons School of Design. The new name honors Frank Alvah Parsons, who founded the school and guided its destinies until his death in 1930. Parsons was succeeded as president by the school's vice-president, William M. Odom, director of the school's Paris branch, which he founded in 1920.

Educator Parsons was a pioneer, instituting the first classes in interior decoration to be offered in this country. His progressive leadership kept his classes abreast of changing times and demands and brought it to the forefront of sound, practical-minded art educational institutions.

Lecture Courses at N.Y.U.

In its Spring term, which begins Feb. 3, the Institute of Fine Arts of New York University will offer a wide selection of lecture courses by a distinguished list of scholars. Lectures will be given at the Metropolitan Museum, the Frick Art Reference Library, the Pierpont Morgan Library and at the Institute (17 E. 80th St.).

Lecturers include Walter W. S. Cook, A. Philip McMahon, Martin Weinberger, Karl L. H. Lehmann-Hartleben, Richard Offner, Erwin Panofsky, Guido Schoenberger, Jose Gudiol, Edgar Wind (of the Warburg Institute, London), Walter F. Friedlaender, Walter Krautheimer, Robert J. Goldwater, Alfred Salmony and Evan J. Tudor.

Princeton Stands Out

The Société des Architectes Diplomes par le Gouvernement, which recently awarded a medal of honor to Frederick P. Keppel (Jan. 1, ART DIGEST), awarded the 1941 gold medal to Princeton University. The prize is given annually to the "architectural department of that college or university having the best

record of accomplishment in the teaching of architecture on the general principles of the Ecole des Beaux Arts in Paris."

Glen Paulsen of the University of Illinois received a gold medal and \$50 as winner of the Beaux Arts' last competition, and J. C. Tighe of the University of Pennsylvania was awarded the silver medal as runner-up.

Across Brooklyn Bridge

The art school of the Brooklyn Museum is this month registering students for its Spring term, which begins Feb. 2. Instructors Robert Brackman, John R. Koopman, Gottlob Briem, John I. Bindrum, Louis Chap and Robert Laurent will teach oil and watercolor painting, drawing, sketching and sculpture.

An adjunct to regular classes is a series of tours through the collections of the Brooklyn Museum to demonstrate to students the practical application of their classroom work. Source material from the institution's extensive collections and its art reference library are available at all times to all students. Registrations may be made by mail or phone through the end of January.

Free Classes in New York

The School of Industrial Art, New York, has resumed its free evening classes. The evening sessions are in charge of Aaron Glickstein, who advises interested students to register early. The school remains open from seven to nine, Monday, Tuesday, Wednesday and Thursday evenings.

Courses includes work in book illustration, cast drawing, commercial art, commercial photography, costume design and illustration, industrial design, interior decoration, jewelry, lettering and layout, life drawing, mural decoration, packaging, plastic design, silk screen, window display and poster design.

Newman's Objectives

Painter-teacher Joseph Newman conducts classes in New York in drawing and painting, giving special emphasis to portraiture and figure work. Classes are kept small so that all instruction can be individual. The school's objectives: "The student's natural sense of color, design, and expression will be stimulated, his individuality protected and his originality fostered."

Classes in Ceramics

THE Munson-Williams-Proctor Institute in Utica, N. Y., has added two classes to its curriculum: a course in ceramics, to be taught by sculpture instructor Richard Davis, and a multimedia course in graphic art, to be under the direction of Oscar Weissbuch.

In announcing these additions, the school's *Bulletin* stated: "In Mr. Davis' course design will be emphasized. It is felt that most contemporary ceramics lack this essential and employ superficial surface decoration to obscure mediocrity. Consequently students will be guided to a fundamental knowledge of design and will study glazing and decoration as adjuncts to the basic form. . . . Color, glazing and surface decoration will be taught in their proper relationship to design."

Columbia Registration

Registration dates for second-term art courses at Columbia University in New York are Jan. 29 to Feb. 7.

Columbia's instructors and their subjects: Frank Mechau, mural painting; Oronzio Maldarelli, sculpture; Harry Carnohan and Peppino Mangravite, painting and drawing; Hans Mueller, wood engraving; Paul Reiman, applied design; Henry Meloy, drawing and painting; George Grosz, watercolor, and Ervime Metzl, commercial art.

Design School's Objective

Practicality is the keynote in the classes of the School of Design in Chicago. Says Director Moholy-Nagy: "The school believes that if the artist is really to function in the modern world he must feel himself a part of it. The students of the school must learn to see themselves as designers and craftsmen who will make a living by furnishing the community with new ideas in all branches of industrial and architectural design."

To Safeguard Monuments

Ely Jacques Kahn, architect and president of the New York Municipal Art Society, has appointed a committee, headed by Alfred Geiffert, Jr., a landscape architect, to study ways and means of protecting the city's civic monuments in case of air raids. The Society is also surveying possible sites for air raid shelters.

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57th Street in Review

[Continued from page 23]

as Charles Aiken's morning glory study *Heavenly Blues*, the quiet *Fire Boat, Battery Park* by Herbert Tschudy, Isabel Whitney's frolicking children in *The Bridge of Delight*, *New England Village* by Charles Hovey Pepper, *Guatemala Hillside* by Alice Judson and Agnes Richmond's *The Giant Frog*.

Watercolors by Donald Ryan

Donald Ryan, exhibiting watercolors at the Barzansky Gallery until Jan. 20, is chiefly interested in old churches, country clubs and public buildings. Working in green-gold tones, Ryan has a more subdued color sense than the usual run of watercolorists who paint directly from the box. He comes off best when he paints expansive views with vast skies, as in *Esplanade, Boston* and *M. I. T.* Other smoothly handled works are the study of a church in South Lee, Mass., and *Barn at Stockbridge*, the overhanging tree supplying a sunburst of green color.

Variety at Vendome

There's variety to be found in the five-ring display at the Vendome Gallery, not only in technique but in the different temperaments reflected through the medium of paint. For instance, the sturdy realism of Hans Koeller, as seen in the big bruiser of a man in *Man Sleeping* and the stocky *Nude No. 2*, are in direct contrast to the gently poetic landscapes of Agnes Turnbull. The rich, but sometimes strident, color passages in William Dacey's figure subjects vie with the neatly painted and pallid-toned canvases of Dorothy Deyrup, who is best represented by *South of Wall Street* and *Two Rabbits*. In a distinctive groove by himself is Nils Strom, whose delightful sense of humor is well exemplified in *Sailors Washing* and *The Gamblers*.

Janice Biala of Paris

There are both Paris and New York scenes in Janice Biala's show at the Bignou Gallery during January, but they could all be labeled Paris. Polish born, Miss Biala is essentially a French painter in technique, color and plain air mental approach. The air of Paris in the Spring hovers over many of these sparkling canvases. She also goes in for illusionary effects, such as an interwoven lost-and-found sensation in *Malaga Cathedral* and the vaporous beach scene *Le Bar*. Having subtlety, Miss Biala lacks, however, a well organized sense of design and the gift of leaving out unessentials. Her individuality is best expressed in *Quai Malaquais, Paris* and *Spring, Rue de Seine, Paris*, the latter a composition in which each window is a miniature painting of the tenants occupied with spring activities.

"Nostalgia," writes Carl Van Doren in the catalogue, "almost always has languor in it. Janice Biala's paintings are not relaxed like a memory, but immediate like an experience."

Becker, Never Prosaic

Sparkling and alive are the watercolors of Maine and Florida exhibited by Maurice Becker at the Macbeth Gallery (until Jan. 17). Making use of Cézanne's

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January 15, 1942

formula for creating space and light, Becker concerns himself with fisher folk and harbor waters, his spontaneity best expressed by quick strokes, scattered designs and dashes of color, "Like Sibelius' scores," writes Ralph Flint in the foreword. "Becker's paintings are touched with the cross-currents and inner voices of the outdoor scenes he depicts. A shed, a tent, a boat at anchor become something more than prosaic landmarks. He orchestrates his forms with much rippling byplay and tonal veiling."

Double Feature at Montross

Both the turbulence and calm of everlasting seas are Harold Keppel's offering at the Montross Gallery until Jan. 24. Keppel, who runs the gamut of oceanic tonalities from pale gray-greens to deep ultramarines, has a specialty of painting the sea framed by giant rocks and with water dripping from rocky ledges.

On land once more, we turn to Whitney Hoyt's sparsely colored crayon sketches in the next room. With skilled strokes and scattered notes of color, Hoyt gives a fair estimate of gentle streams, railroad trains speeding through quiet pastures, back views of apartment houses and an occasional graveyard. The very meagerness of the sketches gives an unlabored freshness to their pictorial rendition.

Peace and Quiet

You wouldn't expect such quiet gentleness in the modernistic Valentine Gallery as is currently found in the feathery green landscapes by Aaron Gelman (until Jan. 17). It's a tangled woodland world as seen by Gelman, with shadowy interiors and sun-lit clearings, painted with feeling and modest care. Occasionally there is an unobtrusive bridge, but more often Gelman is concerned with the green wonders of nature and pastoral quietude.

Art Plus Commerce

Revealing is an appropriate word to describe the conglomeration of objects at the Willard Gallery (until Jan. 24). Sixteen artists are given the chance to display one creative and one commercial work and the result is an intriguing mixture of paintings, textiles, hardware, adornments and stunts made up of wood, concrete, wire and glass. Martin Craig exhibits a leather chair along with a piece of abstract sculpture, while Jean Varda includes a picture and a coffee table. Other exhibitors are William Hayter, Ralph Rosenborg, Toni Hughes, Jack Tinker, Herbert Bayer, Herbert Matter, Robert Osborn, David Sortor, David Smith, Manuel Essman, Fred Becker, Maud Oakes, Andres Racz and Jose Luis de Rivera.

Says the catalogue foreword: "Many who find modern pictures actually repulsive will see great beauty in the same design in some other form. Only when prejudice sleeps may beauty reign, and there seems always to be circumstances under which the subtle attraction of good design overcomes fixed notions about art. For instance in the current exhibition, many who will see no beauty in a picture by Jean Varda will find pleasure in the same work adapted to a coffee table."

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EDITOR: Wilford S. Conrow

A national organization of Americans working impersonally for contemporary American art and artists with common sense and fair play.



American Art Week Prize for 1941—The Winding Road by Kenneth How. Oil painting, measuring 25 by 30 inches, which will be awarded to a winning state at the Annual Dinner Meeting on February 28. The How painting was exhibited at the New York World's Fair, the New Jersey Art Association and the Salmagundi Club.

Annual Dinner Meeting will be

Saturday evening, February 28th, in the large gallery of the Salmagundi Club, 47 Fifth Avenue, New York City.

Artists' War Work

We are all after just this:

To raise the standard of artists' war work to a really high level;

To assure fair play to all—this for the sake of the present and the future that artists' contributions of all kinds throughout this World War may be worthy of the United States and equivalent or superior to the work on similar lines that is being done in England and other countries.

How it can be done:

The motive to co-ordinate should be service and competence, as against any group advantage.

Whatever the final organized control shall be, do not let us make the mistake of using this world emergency for the benefit of any factions, be they

whom they may. Rather let us prevent any disaster to the great services that art can give to our country at this time at whatever cost of sacrifice and effort to the individual.

—WILFORD S. CONROW,
National Secretary

—F. BALLARD WILLIAMS,
National Chairman

(Our members will be kept informed of developments in the hoped-for unification of artists' war service projects.)

Art Week Prizes

Six prize paintings honoring states where celebrations of 1941 American Art Week were outstanding will be presented at the League's annual dinner-meeting. These paintings are by Chauncey Ryder, Mrs. W. W. Rivers, Roger L. Deering, Constance Curtis, Kenneth How and the Marsh Memorial Prize by Margaret Anthony Stone.

Notes on American Art Week

New Year's Greetings to all American Art Week workers! For seven years American Art Week has flourished. Many state and local directors, with

Members Wishing All Copies of The Art Digest Must Now Pay League Dues Promptly

Because of the war, a minimum of extra copies will be printed by the publisher, and back numbers probably cannot be supplied hereafter. The League will now mail bills for dues to our members early in the month preceding the date of renewal of their membership. Those whose membership expires on the first of any month will be sent that issue of THE ART DIGEST but not that of the 15th unless the members' dues are received before THE ART DIGEST goes to press, on or about the 10th of the month.

their committees, continue the work throughout the year, holding meetings and working consistently to instill an appreciation of art in the schools and the minds of the general public. An American Art Year is now their goal.

—FLORENCE TOPPING GREEN,
National Director

Florida

Arthur D. Lord, a member of the League's National Executive Committee, sends us word of American Art Week celebrations in Florida. As a guest of Mrs. Myrtle Taylor Bradford, our Director for Florida, he joined the motorcade to Palm Beach to visit the Norton Art Gallery. Six medals and two cash prizes were given by the Miami Art League. The Miami Woman's Club, through Mrs. Bradford, presented a gold medal for the best Florida painting.

Maine

The many crafts which flourish in Maine were stressed in celebrations of American Art Week, arranged by Mrs. Oscar Magee, chairman of one of Mr. Deering's committees. An editorial in the Portland Press-Herald said: "But a few years ago, American Art Week would have had small appeal in Maine; today it is taken as a matter of course."



American Art Week Prize for 1941—Storm on the Columbia by Margaret Anthony Stone. Watercolor contributed as the annual Marsh Memorial Prize by the Oregon State Chapter of the League in memory of the late Mrs. Harold Dickson Marsh, first National Director (1934) of American Art Week, sponsored by the American Artists Professional League. Mrs. Stone, a well known Portland painter, studied at the Art Center School in Los Angeles and at Vassar.

Boston Rehanga Italians and Spaniards

WITH the opening of its Spanish and Italian galleries the Boston Museum has completed the reorganization of its department of paintings. The new gallery, housing 16th, 17th and 18th century Italians and 17th and 18th century Spaniards, has been redecorated with fabric instead of paint to give richness to the background. This effect is heightened by furniture displays, the aim being to give a suggestion of the opulence amidst which the pictures originally hung.

"The Spanish paintings," says W. G. Constable, Boston's curator of paintings, "harmonize excellently with the

Italian work since Italian influence played a considerable part in their formation. Zurbaran and Ribera are closely linked to Caravaggio and his followers in their use of strong and dramatic contrasts of light and shade. Velasquez is also influenced from the same source, and owed much to the great Venetians; while Goya and his contemporaries felt strongly the influence of the 18th century Italian painters."

Bordone, Tintoretto, Veronese, Bassano, Pannini, Tiepolo, Canaletto, Guardi and Magnasco are among the Italian masters whose canvases have been rehanging in this new exhibition room.

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CALENDAR OF CURRENT EXHIBITIONS

ANDOVER, MASS.
Addison Gallery Jan.: *New England Sculpture.*

ATLANTA, GA.
High Museum of Art Jan.: "Gems of European Art."

AUBURN, N. Y.
Cayuga Museum Jan.: *Southern Printmakers Show.*

BAITIMORE, MD.
Museum of Art Jan.: *Sculpture by Zorach; Jan. 23-Feb.: Prints and Drawings. Matisse and Picasso.*
Walters Art Gallery Jan.: *Venetian Painting.*

BINGHAMTON, N. Y.
Museum of Fine Arts Jan.: *Watercolors, Gordon Grant, Merrill Bailey, La Force Bailey.*

BOSTON, MASS.
Doll & Richards To Jan. 24: *Paintings, North Shore Artists.*
Horne Galleries To Jan. 24: *Paintings, Clay Bartlett, Russell Cheney, L. Gerard Paine.*
Guild of Boston Artists Jan.: *Watercolors, Sears Gallagher.*
Institute of Modern Art Jan.: *Paintings from Collection of L. Shapiro.*

BUFFALO, N. Y.
Albright Art Gallery To Jan. 26: *"Art in Life"; To Feb. 28: Miniature Rooms, Mrs. J. W. Thorne.*

CAMBRIDGE, MASS.
Fogg Museum Jan.: *French 19th Century Painting; Oriental Art.*

CHICAGO, ILL.
Art Institute Jan. 22-Feb.: *Work by Rousseau; Contemporary Ceramics.*
Chicago Galleries Ass'n To Jan. 28: *Work by Esther R. Richardson, Joseph P. Nash, Dale Beasire.*
Kuh Gallery Jan.: *Purism in Art. Mandell Brothers Jan. 24-Feb.: 5th Annual, Swedish Amer. Art Ass'n. Palette & Chisel Academy Jan.: 46th Oils Annual.*

CINCINNATI, OHIO
Art Museum To Jan. 25: *Ohio Printmakers. 15th Annual; Modern Art Society's Riverside Show. Cincinnati Artists of the Past.*

CLEVELAND, OHIO
Art Museum Jan.: *North American Indian; To Feb. 15: French Watercolors, Drawings, Prints.*

COLORADO SPRINGS, COLO.
Fine Arts Center Jan.: *Modern French Paintings, Drawings, Prints.*

DAVENPORT, IOWA
Municipal Art Gallery To Feb. 11: *Paintings, Leopold Seyffert; To Jan. 25: Paintings, Karl Wolfe.*

DAYTON, OHIO
Art Institute Jan.: *Paintings, Max Weber; Drawings, William Littlefield.*

DENVER, COLO.
Art Museum Jan.: *Indian Art; Etchings, George Elbert Burr.*

DETROIT, MICH.
Institute of Art Jan.: *Chiaroscuro Prints; Modern French Tapestries.*

ELMIRA, N. Y.
Arnold Art Gallery Jan.: *South American Show.*

FORT WORTH, TEXAS
Public Library Jan.: *Southern States Art League.*

HARTFORD, CONN.
Wadsworth Atheneum To Jan. 25: *Hartford Salmonbundians.*

HOUSTON, TEXAS
Meinhard-Taylor Galleries To Jan. 24: *English Portraits and Landscapes.*
Museum of Fine Arts Jan.: *"Pictures That Tell Stories."*

INDIANAPOLIS, IND.
Herron Art Institute Jan.: *Portraits, Gilbert Stuart; American Monotype Society.*

KANSAS CITY, MO.
Nelson Gallery To Jan. 24: *Paintings, Contemporary French Artists; Anniversary Show.*

LOS ANGELES, CALIF.
Foundation of Western Art To Jan. 24: *9th Annual, Trends in Southern California Art.*
Museum of Art Jan.: *Sculpture, Pierre Gagnie.*
Municipal Art Commission Jan.: *Southern California Artists.*
Vigevano Galleries Jan.: *14th and 15th Century Italian Painting.*

LOUISVILLE, KY.
Speed Memorial Museum Jan.: *Work by Eliot O'Hara.*

MANCHESTER, N. H.
Currier Gallery Jan.: *Etchings, William Meyerowitz.*

MILWAUKEE, WISC.
Art Institute Jan.: *California Watercolor Society; Zoltan Sepeshy; Etchings, John Taylor Arms.*

MINNEAPOLIS, MINN.
Institute of Arts To Feb. 8: *Russell Coules; Etchings, Alfonso Legros.*
Walker Art Center Jan.: *Print Show.*

MONTCLAIR, N. J.
Art Museum To Jan. 25: *Paintings, Louis Betts, Henry Mattson, Andrew Winter, Bruce Mitchell; Sculpture, Anna Hyatt Huntington.*

NEWARK, N. J.
Newark Museum To Jan. 25: *New Jersey Watercolor Society.*

NEW HAVEN, CONN.
Yale Art Gallery To Feb. 23: *Collection of Modern Art of Societe Anonyme.*

NEW ORLEANS, LA.
Arts and Crafts Club Jan.: *Members Show.*
Delgado Museum Jan.: *Paintings, Ella Miriam Wood; Etchings, Cadwallader Washburn.*

PHILADELPHIA, PA.
Art Alliance To Jan. 23: *Watercolors, Helen W. Randall; Etchings, Isabelle L. Miller; Jan.: Miniature Rooms, Paul R. MacAllister.*
Academy of Fine Arts Jan. 19-Feb.: *Etchings and Woodcuts, Georges Rouault.*
Plastic Club To Jan. 22: *Work by Harry Leith-Ross.*
Print Club Jan.: *14th Annual of American Lithography.*

PITTSFIELD, MASS.
Berkshire Museum Jan.: *Prints, Albert Abramowitz.*

PORTLAND, ME.
Sweet Memorial Museum Jan.: *1st Annual, Portland Watercolor Club.*

PORTLAND, OREGON
Art Museum Jan.: *Retrospective, Eugene Berman.*

A.C.A. Gallery (26W8) To Jan. 24: *Paintings, Mervin Jules.*
H. V. Allison & Co. (32E57) To Jan. 30: *French Etchings, 19th & 20th Centuries.*
Alonso Gallery (144W57) Jan.: *Group Show.*
American British Art Center (44W 58) Jan.: *Paintings by Katchadourian.*
American Fine Arts Society (215W 57) To Jan. 26: *50th Annual, National Ass'n of Women Artists.*
American Institute of Decorators (505 Madison Ave.) Jan.: *Paintings Selected by Emma Romeyn and Miriam Smyth.*
An American Place (509 Madison) To Jan. 26: *Work by John Marin.*
Argent Galleries (42W57) To Jan. 24: *Group Show.*
Artists Gallery (113W13) To Jan. 19: *Paintings, Paul Bodin; Jan. 20-Feb.: Gouaches, John Oppen.*
Associated American Artists (711 Fifth) To Jan. 22: *Negro Artists of Karam House; Jan. 19-Feb.: Paintings, Donald Galt.*
A.W.A. Gallery (353W57) Jan.: *Members' Show.*
Babcock Galleries (38E57) Jan.: *Paintings, Ralph A. Blakelock.*
Barbizon-Plaza Art Galleries (101 W58) Jan.: *E. Baccante Memorial.*
Barzansky Galleries (860 Madison) To Jan. 20: *Watercolors, Donald Ryan.*
Bignou Gallery (32E57) To Jan. 31: *New Paintings by Janice Biala.*
Bonestell Gallery (106E57) Jan. 19-31: *Eliena Karglenko.*
Brooklyn Museum (Eastern Pkwy.) Jan.: *"Shoes International"; Jan. 23-Feb.: William Sidney Mount & John Quidor.*
Buchholz Gallery (32E57) Jan. 20-Feb.: *Sculpture, Jacques Lipchitz.*
Carstairs Gallery (11E57) Jan. 19-31: *Watercolors, Charlotte Brand.*
Clay Club Gallery (4W8) Jan.: *Modern Sculpture.*
Columbia Univ. (B'way at 115th) Jan.: *Work by Gustav Wolf.*
Contemporary Arts (38W57) Jan.: *Favorite Paintings of 1941.*
Decorators Club (745 Fifth) To Jan. 27: *Sculpture, Bredding Furst.*
Downtown Gallery (43E51) To Jan. 24: *New American Watercolors.*
Durand-Ruel (12E57) Jan.: *19th Century French Paintings.*
8th St. Gallery (33W8) Jan. 18-31: *Paintings, Bronx Artists' Guild.*
Ferargil Galleries (63E57) To Jan. 18: *Work by Charles Campbell.*
Fifteen Gallery (37W57) To Jan. 24: *13th Anniversary, Paintings and Sculpture.*
Findlay Galleries (69E57) Jan.: *19th & 20th Century Americans.*
French Art Galleries (51E57) Jan.: *Modern French Paintings.*
460 Park Avenue Gallery Jan. 19-31: *Sculpture, Coulton Waugh.*
Galerie St. Etienne (46W57) Jan.: *Alfred Kubin.*
Gallery of Modern Art (18E57) Jan.: *French and American Art.*

PROVIDENCE, R. I.
Art Club To Jan. 25: *Sculpture, John E. Benson, W. Ragmish.*
R. I. School of Design Jan.: *Living Lithography; Chinese Flower Prints.*

RICHMOND, VA.
Museum of Fine Arts Jan.: *"Planning for Virginia's Future."*

ROCHESTER, N. Y.
Memorial Art Gallery Jan.: *Defense Paintings.*

SACRAMENTO, CALIF.
Crocker Art Gallery Jan.: *Group Show, Paintings and Sculpture.*

ST. LOUIS, MO.
City Art Museum Jan.: *Prints, Honore Daumier; Work of Two-by-Four Society; Contemporary British Art.*

ST. PAUL, MINN.
St. Paul Gallery Jan.: *Drawings, Diego Rivera; Contemporary Prints.*

SAN DIEGO, CALIF.
Fine Arts Gallery Jan.: *Sculpture, M. Walton; Contemporary American Paintings; Paintings, C. A. Fries.*

SAN FRANCISCO, CALIF.
Palace of Legion of Honor Jan.: *Work by Meta C. Hendel, Frank Van Sloun, Saul Rabinov; 60 Wood Engravings of Victorian Sport.*
M. H. De Young Memorial Museum Jan.: *French Painting Since the French Revolution; French Graphic Art.*

SARASOTA, FLA.
Art Association To Jan. 24: *Watercolors, E. O'Hara, Clara Stroud.*

Grand Central Art Galleries (15 Vanderbilt) Jan. 20-31: *F. Tenney Johnson Memorial.*
Grand Central Art Galleries (2W55) Jan.: *American Group Show.*
**Hammer Galleries (682 Fifth) Russian, English and French Objects d'Art.
Hartman Gallery (63E57) To Feb. 7: *Work by Rudolf Jacobi.*
Dikran Kelekian (20E57) To Jan. 31: *Artists of the Remote Past and Their Grandchildren.*
Kennedy & Co. (785 Fifth) Jan.: *American Etchings; Disney's Dumbo; Dr. Thornton, Flower Prints.*
Kleemann Galleries (38E57) Jan.: *Oils, Ann Brockman.*
Knoedler & Co. (14E57) To Jan. 20: *Portraits, Sorine.*
Kraushaar Galleries (730 Fifth) To Jan. 24: *Samuel Brecher; Jan. 26-Feb.: Guy Pene du Bois.*
John Levy Galleries (11E57) Jan.: *English and American Masters.*
Lilienfeld Galleries (21E57) Jan.: *New Paintings by Derain & Utrillo.*
Macbeth Galleries (11E57) To Jan. 24: *Paintings, Furman Joseph Finck; Jan. 19-31: Watercolors, Jerome Myers.*
Matisse Gallery (51E57) Jan. 20-Feb.: *Figure Subjects in Modern Painting.*
Guy Mayer Gallery (41E57) Jan.: *Work by John Martin Socha.*
M. A. McDonald (665 Fifth) Jan. 17-31: *Watercolors, Thomas Rowlandson.*
Metropolitan Museum (Fifth at 82) Jan.: *Winter; Prints by Piranesi; Jan. 21-Feb.:*** *Art of Rembrandt.*
Midtown Galleries (605 Madison) To Jan. 24: *Jacob Getzler Smith.*
Milch Galleries (108W57) To Jan. 27: *Paintings, Stephen Etnier.*
Montross Gallery (785 Fifth) To Jan. 24: *Paintings, Alan Brown; Drawings, Whitney F. Hoyt.*
Morton Galleries (130W57) Jan. 19-31: *Group Show.*
Museum of City of New York (Fifth at 103) Jan.: *"News in New York."*
Museum of Modern Art (11W53) Jan. 21-Feb.: *Americans 1942: 18 Artists from 9 States.*
Museum of Non-Objective Painting (24E54) Jan.: *Group Show.*
National Academy Galleries (1083 Fifth) Jan.: *Retrospective Survey of American Art.*
National Arts Club (15 Gramercy Pk.) Jan.: *Members Annual Show.*
Newhouse Galleries (15E57) Jan.: *English Landscapes and Portraits.*
Newman Gallery (66W55) Jan.: *Group Show.*
N. Y. Historical Society (170 Central Pk.W.) To Jan. 25: *17th & 18th Century American Portraits; Jan.: *American Indian Drawings, George Catlin.*
N. Y. School of Applied Design for Women (160 Lexington) Jan. 19-30: *Work of Schabell.*
Nierendorf Gallery (18E57) Jan.: *Paul Klee; "Art from the Seven Seas."**

SCRANTON, PA.
Everhart Museum Jan.: *"That Live."*

SEATTLE, WASH.
Art Museum Jan.: *Watercolors, Immel; Prints, Childe Hassam; World War I Posters.*

SPRINGFIELD, MASS.
Museum of Fine Arts Jan.: *Springfield Artists' Union; Springfield Artists' Guild.*

SPRINGFIELD, MO.
Art Museum Jan.: *Watercolors, M. Kidd; Prints, Max Baillinger.*

STATEN ISLAND, N. Y.
Institute of Science & Arts Jan. 10, Francis T. Kugler; Watercolors, Charlotte Livingston.

TOLEDO, OHIO
Museum of Art To Jan. 25: *Arts of Northeastern Asia.*

TULSA, OKLA.
Philbrook Art Museum Jan.: *Modern Mexican Paintings.*

WASHINGTON, D. C.
Corcoran Gallery To Jan. 22: *Paintings, Lamar Dodd; Jan.: *Work by Eugene Higgins, Adolphe Hore.*
Phillips Memorial Gallery Jan.: *Modern Mexican Painters.*
U. S. National Museum Jan.: *Engravings and Dryprints, Roselle H. Whyte Gallery Jan.: *War Cartoons, Arthur Sayk.***

WILMINGTON, DEL.
Art Center To Jan. 25: *Great Female Painters (1850-1900).*

YOUNGSTOWN, OHIO
Butler Art Institute Jan.: *7th Annual New Year Show.*

Number 10 Gallery (19E56) Jan. 16-31: *Work by M. Leggett-Guiliam and Zola Marcus.*
Old Print Shop (150 Lexington) Jan.: *"Honest American" Paintings.*
Orrefors Galleries (5E57) Jan.: *Work of Joep Nicolas.*
James St. L. O'Toole (24E64) Jan.: *Portraits by 19th Century Masters.*
Passedotti Gallery (121E57) To Jan. 31: *Paintings, Anne Goldthwaite.*
Perls Gallery (32E58) Jan.: *Paintings, Reginald Wilson.*
Pinacotheca (20W58) Jan.: *Frederick I. Kahn.*
Public Library (Fifth at 42) Jan.: *Work by Mary Cassatt; French Drawings, Abraham Walkowiak.*
Puma Gallery (50W56) Jan.: *New Paintings by Puma.*
Rehn Gallery (683 Fifth) Jan.: *Paintings, Franklin Watkins.*
Riverside Museum (310 Riverside Dr.) Jan.: *Group Show; French from Venezuela.*
Robert-Lee Gallery (32W57) Jan.: *American Watercolors.*
Paul Rosenberg & Co. (108W 5th) Jan.: *Van Gogh.*
Salmagundi Club (47 Fifth) Jan.: *Annual Auction Show.*
Schaeffer Galleries (61E57) Jan.: *Old Masters.*
Schneider-Gabriel Galleries (71E57) Jan.: *Drawings of Various Schools.*
Schoenemann Gallery (605 Madison) Jan.: *Old Masters.*
Schultheis Art Galleries (15 Madison Lane) Jan.: *American Paintings.*
Seligmann & Co. (5E57) Jan.: *Gothic Tapestries & Renaissance Works of Art.*
Andre Seligmann (15E37) To Jan. 15: *Work of Jan Corbino.*
E. & A. Silberman (32E57) Jan.: *Old and Modern Paintings.*
60th St. Gallery (22E60) Jan.: *Portraits by Well-Known American Artists.*
Society of Illustrators (128 Broadway) To Jan. 23: *Work, H. N. Anderson.*
Stern Galleries (9E57) To Jan. 24: *Paintings, Julie M. De Fries.*
Studio Guild (130W57) Jan. 19-31: *Work by Marian Coffin.*
Uptown Gallery (249 West End) Jan. 30: *Paintings, Abraham Lasker.*
Vendome Gallery (23W56) Jan. 19-31: *Group Show.*
Wakefield Gallery (64E55) To Jan. 20: *Paintings, Maxim Kopf.*
21-Feb.: *Work by David Little.*
Weyhe Gallery (704 Lexington) Jan.: *Work by Aristide Maillol.*
Whitney Museum (10W5) Jan. 19-Feb.: *"A History of American Watercolor Painting."*
Wildenstein & Co. (19E64) To Jan. 28: *"Little Shavers and Some That Have Grown Up."*
Willard Gallery (32E57) To Jan. 24: *"Art Plus Commerce."*
Howard Young Gallery (11E57) Jan.: *Old Masters.*
Zborowski Gallery (61E57) Jan.: *Modern French Paintings.*

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